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Photo Hall, N. Y.

BESSIE TOONE.

THE MATINEE GIRL



tales has to do with the remark of an irritated stage director to an indelible female co-star. "Apparently you do not like this part?" he said. "You are quite right," the co-star answered acedly. "There is a part I should like to see you play." A scowl from the manager. "And what is that, pray?" The co-star addressed him chillily over her shoulder. "Imogen." "Imogen is the cow in The Wizard of Oz."

Is the tiny, black-eyed boy who plays the first in the children's scene in the picnic of Home Folks imp or human—a precocious or a reincarnation? His wicked beads of eyes and his past master art of flirting convince you that he is a re-embodied Dean Swift. The youngster, too unimportant to appear on the bills, but important enough to make a hit, is uncannily fascinating.

THE MATINEE GIRL.

AT A YIDDISH PLAY.

From Broadway to the Bowery is a long step theatrically, but down at the People's Theatre there is acting going on that blase habitués of some of the uptown theatres might see with profit to their understanding of life, even though it be the life of a world that expresses its thoughts and emotions in Yiddish, the tongue-entangling language of the Ghetto.

It is no counterfeit presentment of The Children of the Ghetto which is being shown at the People's Theatre. It is the people themselves, "clad in their habits as they live," who have stepped upon the stage, and are living a page from their own lives in the story of love and woe fighting against inexorable race tradition and superstition which the story of the play unfolds in the space of one hundred days.

As the manager remarked, Zangwill knew that "no one can play the Jew as well as a Jew himself," when he sat with L. Kobrin, the playwright of the house, and made suggestions to him in translating the play into Yiddish, and it was more or less a labor of love with the author when he supervised constantly the rehearsals for this production.

Everybody in the cast is seriously sure that he or she is a necessary part of the whole, and so goes to work with a natural earnestness which many American stock companies might get lessons from. Of course, there is exuberance of gesture often by a simultaneous forest of hands wearing diamonds that are wholly Yiddish; but, on the whole, the auditor is amazed by the lack of tendency to overdo, usually the stumbling block of those depicting the characteristics of their own race.

Among the curious things in the performance is the fact that the players do not always find the pot hooks of Yiddish adequate to express their meaning. This may be traced, perhaps, to several causes, one of which is the fact that English is largely the daily commercial language of the better class of the Ghetto. Certain it is that it detracts from the scene and the Yiddish, which in its sorrowful gutturals has a certain woeful strength in the strong scenes of the play, even in its non-understandableness, to have David Brandon relayed into English and exclaim: "G'wan! lie down!" when trying to get the old Rabbi's consent to marry his daughter. This is a constant failing with Thomashefsky, who is known as the beau ideal of a romantic actor in the Ghetto. He also mars an otherwise strong rendering of the last scene, by his somewhat ludicrous position on the steps of Hannah's home, instead of David's almost lifeless fall as given in another version. An American actress could gain points in emotional expression from the Hannah of Mrs. Thomashefsky, and in the wilderness of high and characteristic color of the ball scene her taste in costuming marked her apart, as throughout the play.

She also found refuge in English at times, but shared the general note of earnestness and truth to life. That the Jew is naturally a comedian is evidenced by the shy carpenter and his mother, the butcher, and fruit peddler, each of whom the audience hailed with shrieks of delight, and affectionate names, as familiar types. The boy who was an unwilling attendant at the synagogue was a happy thought in comedy, and made one forget for the moment the Bowery touches in the way of a moon that resembled in shape a sublimated Easter egg, and the string hung stars. And the audience, that was one huge Yiddish fac-simile of the actors, and that never missed a laugh even when they should have cried, was as big a treat as the play.

MADISON SQUARE THEATRE LEASED.

Walter N. Lawrence has signed a long lease of the Madison Square Theatre, which will once more be opened as a playhouse. It will be opened about Feb. 1, but the attraction is not yet decided on. To assume the management of the theatre Mr. Lawrence resigned his post of general manager for James K. Hackett. In remodeling the Madison Square Theatre, its owners have more than complied with the exacting requirements of all the municipal departments, and the house has been passed as one of the safest theatres in the country. Exits have been cut into all sides of the auditorium, the lobby has been widened into a spacious entrance to the different floors. In addition to this the entire front of the house has been so changed that it can be thrown open at a moment's notice. It has been redecorated throughout; new carpets have been laid on all the floors, stairways and aisles, and new seats, wider and more comfortable than the old, have been installed at the sacrifice of seating capacity, but with the comfort and safety of theatregoers solely in view.

SPRINGFIELD CITY HALL BURNED.

The historic Springfield, Mass., City Hall, built in 1858, was burned to a mass of ruins in half an hour at noon Jan. 6. The Commercial Travelers' Club were holding a two weeks' fair there, and the hall was filled with booths and the exhibitors, as well as some vaudeville performers, are among the losers. Defective electric wiring in one of the booths started the fire. The afternoon session was still an hour away, and, fortunately, only about fifty people were present at the time. Manager A. H. McKenzie saw that all were safely out before he sought escape himself, which was a narrow one, so swiftly did the flames spread. The old hall in its half century had been the scene of many famous concerts and entertainments, nearly all of the well-known singers, pianists, and violinists having appeared there, as well as the great bands.

ADVERTISED BY A BOY'S POSTER.

J. M. Barrie's Peter Pan, the boy who wouldn't grow up, is quite successful in London. The billboards are placarded with huge lithographic posters advertising it. The poster was personally chosen by Mr. Barrie. It is the work of a boy of seven—Ben Nicholson, son of William Nicholson, the artist. When Mr. Barrie saw the poster, which Mr. Nicholson showed him as a jest, he was so struck with it that he decided it was just the thing to advertise his new play about a boy. It probably is the first time in the history of the theatre that an important play by a famous dramatist was advertised by a poster from the pen of a boy of seven.

HOBART BOSWORTH ILL.

Hobart Bosworth, who played in Portland, Ore., with Mrs. Fiske and Florence Roberts, has been compelled to retire, and will spend the Winter in California building up his health. Though once possessed of a robust physique, Mr. Bosworth has fallen a victim to consumption. The physicians in the West have given him but little hope that he will ever return to the stage, although he was compelled to retire on two previous occasions, and came around all right after a long rest.

DEATH OF ELLEN CUMMINGS.

Ellen Cummings, once an actress of note, who had played leading parts with Edwin Booth, Lawrence Barrett, and John McCullough, died in San Francisco on Jan. 9 of asthma. She had played brief engagements only of late on account of broken health, in the city where in former days she had met with applause and success.

Miss Cummings was leading woman for John McCullough and Lawrence Barrett at the old California Theatre in San Francisco during the season of 1873-1874. She then came East, and in 1875 was for six months a member of the stock company at Macaulay's Theatre, Louisville, Ky. In 1876 she became one of the stock company at Ford's Opera House, Baltimore. During the season of 1877-1878 Miss Cummings was again a member of Lawrence Barrett's company. In 1879 she toured through the South with John Drew and Maurice Barrymore, playing in Diplomacy.

At the Fifth Avenue Theatre in 1878 she played a long engagement with Edwin Booth, appearing as Ophelia, Cordelia in King Lear, Julie de Mortimer in Richelieu, Pauline in The Lady of Lyons, etc., in all of which roles she achieved success. She also traveled in the South company.

The next appearance of Miss Cummings was with Adelaide Nelson at Booth Theatre in 1880 in The Hunchback, playing Helen at this theatre. She appeared in the cast of The World at Gertrude in A Child of the State, with James M. Hardie and George Hoey. She supported Lewis Morrison as Cora in The Living Age at the Union Square Theatre in 1882, and was playing Sophie in The Strangers of Paris in 1883 at the New Park Theatre with Henry Lee. In the same season she supported Cora Tanner in Expiation at the Brooklyn Park Theatre.

Miss Cummings also played Mathilde de la Tour with Clara Morris in Miss Moulton at the Third Avenue Theatre in 1884. She also was seen again in A Child of the State at this theatre. She appeared in the cast of The World at Foote's Theatre in 1887, and she was the Cho-Pow in The First Born at the Manhattan Theatre in 1897. She had not been in good health for some years.

PLAYED IN THE DARK.

Blanche Walsh appeared at the Opera House in Danville, Ill., Dec. 27, in her new play, The Kreutzer Sonata, and in the middle of the last act, just where the action of the play becomes most intense, every light in the house, both on the stage and in front, went out. For a moment consternation was in the mind of every one and people began to make for the doors. The suspense, however, was shortlived, for Miss Walsh continued her performance as if nothing had occurred, and the rest of the drama right up to its terrible finale, where Miss Walsh in the character of Hattie kills both her sister and her husband, was played in total darkness. The audience, which packed the theatre, forgetting its fright, applauded her heartily.

TO STAR IN IRIS.

Bessie Toome, whose portrait is shown on the title-page of The Mirror, and who is to make a tour in Pliner's Iris, hails from Marshall, Texas, her father being R. B. Toome, division superintendent of the Texas and Pacific Railway, and her uncle, W. H. Newman, president of the New York Central and Hudson River Railroad. For the past two seasons Miss Toome has been with the David Harum company, and her rise has been rapid and promising. She has purchased Eugenie Blair's Iris production, and will take the play to Texas, where she is socially well known, working Westward to California, and thence will sail for Australia. Eugenie Blair and George A. Blumenthal, Miss Blair's manager, will retain an interest in Miss Toome's forthcoming tour.

MISS BLAIR AS MERCY MERRICK.

Eugenie Blair appeared in a new dramatization of Wilkie Collins' novel, "The New Magdalen," during her engagement at the Amphion, Brooklyn. This version has been named for its heroine, Mercy Merrick, the role played by Miss Blair. This is the first part Miss Blair has originated in several seasons. The title-role is powerful and afforded her opportunities of which she took full advantage, and the play provides a plot of human interest. There is a prologue, followed by three acts, showing a battlefield in the Franco-Prussian War and apartments in the aristocratic portion of London. The production is on an elaborate scale.

A PECULIAR ACCIDENT.

Earle K. Mitchell, while en route with the Girls Will Be Girls company, was the victim of a peculiar accident near Whiting, W. Va. While seated in a day coach directly beneath the usual kit of emergency tools, the car gave a sudden lurch and the heavy maul and axe fell out of their case, striking him on the hip and so seriously straining and bruising the muscles that he has been unable to walk, and has been forced to resign from the company. He has sued the Baltimore and Ohio Railroad for \$5,000.

A BIRTHDAY CELEBRATION.

Mrs. Anne Yeamans, who celebrated her sixty-ninth birthday Nov. 19, at Fort Wayne, Ind., was presented by the Principals of The Maid and the Mummy company with a handsome traveling bag, fully equipped, while "the dear girls," as Mrs. Yeamans styles the chorus, made her a present of a magnificent signet ring. Mrs. Yeamans is enjoying the best of health.

THE ACTORS' SOCIETY.

James K. Hackett, Wright Lorimer, and Charles Hawtree have promised to give benefits to the fund for a building for the Actors' Society. Mabel von Volkenburg, Forrest Robinson, and Charles S. Geyer were elected to membership in the Actors' Society at its last board meeting.

A SHAKESPEARE DISCOVERY.

The London Morning Leader's Copenhagen correspondent reports Jan. 10 the discovery at Lund, Sweden, of a book containing the text of Shakespeare's Titus Andronicus, printed in London in 1594. The oldest edition hitherto known is the 1600 quarto.

ENGAGEMENTS.

Camille Porter joined The Minister's Daughters company for the balance of the season. Edgar G. Stepath has signed with J. C. Keene, inventor-magician, as manager of his company. Julia Romaine, for Madeline, the leading role in Over Niagara Falls, Rowland and Clifton.

Paul Matchette, Eugene M. Purkiss, and Helen Gilmore, for the parts of Morris, Welsh, Jack Waters, and Mother Cantwell in New York Day by Day.

John O'Brien joined New York Day by Day at Rochester, as carpenter.

Theresa Rollins, with the Colonial Stock company, to play heaves, Dec. 10.

John Jack, with Thomas W. Ryley, for the support of Ida Conquest in The Money Makers.

Emily Reigl, for The Money Makers.

John E. Kellard, to play the leading role in support of Margaret Anglin in her new play.

Marion Walsh, for Mortimer Snow, for his stock company at the Court Square Theatre, Scranton. Next season Miss Walsh will originate the leading part in The Venetians, a new romantic comedy by Jerrold Sheppard.

Marie De Trace, for Ingenues at the Bush Temple Stock, Dallas, Tex.

REFLECTIONS

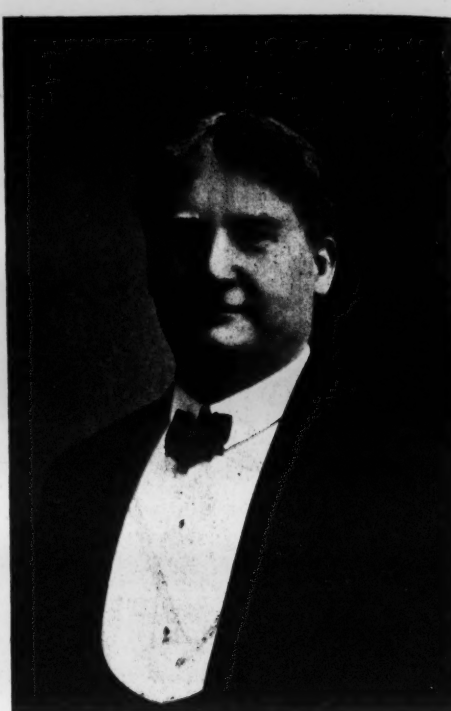


Photo Windell, Chicago.

Above is an excellent likeness of Felix Haney, the original Hit Holler in "Way Down East." Mr. Haney has made a big hit as Michael Trosky in William A. Brady and Joseph R. Grismer's revival of Siberia at the Academy of Music. Mr. Haney was the chief comedian at the new Euclid Avenue Garden Theatre, Cleveland, last Summer, when high-class opera and musical comedies were most successful. He has been engaged for the coming Summer, and will be starred next season in a rural drama, When the Harvest Days Are Over, by Nell Toney.

Aubrey Boucicault was out of the cast of Higgledy Piggledy and The College Widower last week owing to illness. His parts in the two burlesques were played by Frank Mayne.

Harry Corson (Clarke) and his company, playing at the Empire Theatre, Houston, Texas, had as a part of their audience on Thursday, Jan. 6, 200 newsboys, who were the guests of a local paper. The play was Lost, 24 Hours, and the kids cheered Mr. Clarke with extraordinary enthusiasm.

Marie Troy, who has been playing Jeannette in It Happened in Nordland, at Lew Fields' Theatre, resigned last week. It was announced that Miss Troy and W. Crozier Walsh, of Washington, had been married on Dec. 14, at St. Thomas' Roman Catholic Church, in this city. The couple met when they were both members of The Babes in Toyland company at the Majestic Theatre two seasons ago.

Robert Leroy has resigned his connection with The Hunting for Hawkins company, and is now with Billy Single Clifford in How He Won Her.

The Association of Theatrical Managers met Jan. 12 and elected new officers, and decided to commemorate its year's growth with a dinner at the Hotel Astor on Feb. 9. The new officers are: President, Daniel Frohman; Vice-Presidents, Charles Burnham and E. F. Albee; Treasurer, Frank McKee; Secretary, Henry B. Harris. Eleven new directors were elected, including Heinrich Conried, Henry W. Savage, and Oscar Hammerstein.

Harry Schwab has been engaged by Liebler and Company, and is representing them at the Garrick with You Never Can Tell. For the last three years Mr. Schwab was with Kirk La Shelle.

Ermete Novelli claims \$20,000 damages from Liebler and Company for alleged breach of contract.

Percita West will be Robert Edeson's leading woman when Strongheart is produced at the Hudson Theatre.

Daisy Atherton, a daughter of the late Alice Atherton, made her New York debut at the Liberty on Monday night with Ida Conquest in The Money Makers.

Charles Frohman has arranged to cancel the greater part of Maude Adams' tour this season and have her continue at the Empire until the middle of March, extending the run of The Little Minister before her new production. Following Miss Adams William Gillette will appear for four weeks in Sherlock Holmes, then produce his new play out of town before leaving for London.

The Yorkville Theatre will have as its first attraction under the new régime David Belasco's Sweet Kitty Belairs, with Henrietta Crossman, on Jan. 23.

Alfonzo B. White, lecturer and entertainer, opened his season Nov. 22 at Sharon, Wis., but after three nights he was stricken with typhoid fever and sent to the hospital at Oconomowoc, Wis., for treatment. On Jan. 4 he returned to his home in Brighton, Iowa, to recover from his severe illness.

Albert Graybill will be in advance of the Sam Du Vries' Stock company the rest of the season. Joseph G. Chandler having resigned his position at Wellsville, N. Y.

The Richard Moncrief company, which opens the New Auditorium at Sparta, Ill., Jan. 17, has been added to E. G. F. Albee's attractions, which include the French tragedienne, Countess Eisie de Tournay.

The people engaged for the Richard Moncrief company are: R. J. Parvan, Jr., business manager, in advance; Richard Carhart, manager, en route; C. P. Patterson, treasurer; Joseph Franz, assistant stage manager; Augustus D. Brown, properties; Ella Arnold, Ada Miller, Pearl Miller, Richard Moncrief, J. Gordon Baughin, Richard Carhart, Joseph Franz, C. P. Patterson, C. E. Bourlane, Augustus D. Brown, and Bernard A. Standte.

Helen MacGregor, who plays the leading role in Siberia at the Academy of Music, was slightly injured Jan. 12, when a stack of firearms fell on her.

Louis Lombard, of New York, was recently unanimously made an honorary citizen by the municipality of Porza, Switzerland, an honor rarely conferred by a Swiss municipality upon a foreigner.

Police Commissioner McAdoo has presented to George A. Blumenthal, manager of the West End Theatre, and Benjamin Hurlig, of Hurlig and Seamon, diamond studded lockets in recognition of their successful efforts in arranging a benefit at the West End, Dec. 20, for the family of Policeman John Cavanagh. About \$4,000 was obtained.

Harry St. Clair, a newspaper man of Washington, D. C., and Helen Carlie, of New York, were married in that city on the evening of Jan. 4. After a vacation of several weeks in Washington the bride will take a leading part with The Grip of Sin company. Mr. St. Clair will retire from newspaper row to assume the business management of the same production.

During the engagement of the Tilly Olson company at the Girard Avenue Theatre in Philadelphia Alban W. Purcell was the guest of his cousin, General Judson D. Bingham, of the United States Army.

As has before been pointed out in this column, women are not the only human cats. Players should not tell out of rehearsal tales, but, alas! they do, especially when the tale has no bearing upon their own sacred personality. One of these

entirely too artificial to be altogether pleasing. Paul Everett struck the note most markedly, played by him but then he was not the commoner, who were portrayed in real English words and ladies. The women were all strikingly well groomed. The coals were capably and includes Edgar Norton, Geoffrey Hamlyn, John Belmont, Edna Fowler. The March of Time was not very well received. Curran Janczy was trialed at the Saturday

at |

Williams Stock co. 9-14 (except 10). Red Feather 10. PEOPLE'S (Pedley and Burch, mgrs.): Lyman Twins 8; good house. Anna Eva Fay 9-14; fair houses.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Village Postmaster 3; crowded house; co. and play one of best that showed here this season; very good satisfaction. Walker Whitehead in David Garrick's Love 6; good house; play and co. good. Sweet Clover 11. Girls Will Be Girls 14. Who Goes There 16.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Out of Fold 10; good business. Unlabeled Stock co. 16-21 (except 19). Eva Tanguay 19. Peggy from Paris 25. Cousin Kate 26. NEW PHILLIPS THEATRE (O. G. Murray, mgr.): At the Races 11. Thelma 14.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, mgr.): Trip to Chinatown 2; light houses. From Bagin Riches 4; fair performance and attendance. Village Postmaster 6; delighted large audience. Out of Fold 7; good houses and performance.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Royal Slave 5; one of best entertainments this season; packed house at advance prices. Mysterious 9; good performance; fair house. My Friend from Arkansas 17. At Old Cross Roads 27.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacer, mgr.): Uncle Josh Perkins 3; pleased good house. Boyd Chief 5; S. R. O.; pleasing performance. Ingomar 10; deserved better house. Ruined Life 16. Mary Emerson in His Majesty and the Maid 19.

HAMMOND.—TOWLES OPERA HOUSE (James Windfield, mgr.): Jeanne Towler in Iris 8; much praised by fair audience. Royal Slave 15. Haverly's Minstrels 22. Trip to Chinatown 27. Unlabeled Stock co. 8. Sherlock Holmes 12. Happy Hooligan 19. Millionaire Tramp 28.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Boone, mgrs.): Betrayed at Altar Dec. 30; small house; fair performance. Ruined Life 3; fair house; good co. Thelma 6; large and well-pleased audience; excellent. My Friend from Arkansas 10; small house; good co.

COLUMBUS.—CRUMP'S THEATRE (E. F. Gottschalk, mgr.): Under Southern Skies 6; crowded house; excellent performance; numerous curtain calls. Out of Fold 11; Girl from Kansas 19. Hi, Si, and I 26.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Henri Horton and Blanche Kendall in Eben Holden 9; good business; excellent satisfaction. Mary Emerson in His Majesty and the Maid 16. Rachel Goldstein 19.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Out of the Fold 4; fair audience; appreciated. Peck's Bad Boy 10; packed house; pleased. Ingomar 17.

CARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Royal Slave 4; co. good; house packed. Hunt's Monte Cristo co. 11. Ruined Life 18. Home Talent 23. Slaves of Orient 26.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Eben Holden 4; good co.; fair business; packed house. Captain Benington 12. York State 18. Rachel Goldstein 21.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Village Postmaster 5; S. R. O.; co. excellent. Under Southern Skies 12. Fisher and Walters Stock co. 23-25.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Eben Holden 6; good house and performance. When Bell Tolls 10. Creator's Band 14. York State 16.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Stetson's U. T. C. co. 4; good satisfaction; fair business. Aristocratic Tramp 23.

NEW HARMONY.—THALL'S OPERA HOUSE (Arthur Fretagert, mgr.): Wells-Greenawalt Unique Musical co. 13.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell Jr., mgr.): My Friend from Arkansas 13. When Bell Tolls 26.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Royal Slave 5; good co.; full house. Maloney's Wedding 18.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Mary Emerson in His Majesty and the Maid 13. Peddler 17. Trolley Party 27.

INDIAN TERRITORY.

SOUTH MALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): Hans Hanson 3; fair co. and house. Sterling Stock co. 5-7; fair co.; pleased houses. Friend of Family 9. Midnight Express 11. Uncle Josh Spruceby 12. Convict's Stripes 18. Weary Willie Walker 19. Faust's Minstrels 24. Midnight Flyer 25. Irish Pawnbrokers 24. That Little Swede 26. Holty Tolly Stock co. 30.—ITEM: A. Bert Estes succeeds J. L. Alton as manager. Mr. Alton going as manager of the Muskogee, I. T. Opera House.

DURANT.—WILSON OPERA HOUSE (L. Wilson, mgr.): Rella Cole Comedy co. 2-4. Plays: Hero in Chains. My Uncle from New York Dream 18. Patrick's Eve; good co. good business. Wilson and Barlow's Minstrels 6; fine business; co. fair.

ARDMORE.—ROBINSON'S OPERA HOUSE (John F. Robinson, mgr.): English Daisy 2; S. R. O.; excellent. Sle Tracked 3; moderate business. Twelfth Night 4; select audience. Mummy and Humming Bird 7; S. R. O.

LEHIGH.—BLUO THEATRE (Boone Williams, mgr.): Midnight Flyer 14. Josh Spruceby 17. Hans Hanson 19. That Little Swede 28.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jones, mgr.): Charles B. Hanford in Don Caesar De Bazar 4; greatly applauded. Faust's Minstrels 5; well pleased. Jack Bessey Stock co. 5-7; flourishing business; good co. Plays: False Friend, London Mystery, Side by Side; this is Mr. Bessey's first appearance here as actor-manager and his old friends greeted him with warmest applause. American Gentleman 9. Darkest Russia 11. Holy City 12. Price of Honor 18. Arizona 19.

DR. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Why Girls Leave Home 5; deserved light business; never entailed to any credit for elevating stage; nothing to redeem it. Arizona 12. Roselle Knott in Cousin Kate 18. Way Down East 20.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Charles Hawtrey in Message from Mars 5; large audience; one of best attractions ever seen here. On Bridge at Midnight 6; good house. American Gentleman 7; good performance; fair houses. Darkest Russia 10. Peggy from Paris 11. Charles B. Hanford in Don Caesar 12. Ada Rehan in Raining of the Shrew 13. Arizona 14. Madame Melba 26. Roselle Knott 19. Dolly Varden 20. Way Down East 21. Sign of Cross 26. Frank Rutledge co. 27. 28.—PEOPLE'S THEATRE (Edw. Curran, mgr.): Stock co. in A Kiss in the Dark and vaudeville 9-14.

DUBUQUE.—GRAND OPERA HOUSE (William T. Koehl, mgr.): Santa 2; S. R. O.; matinee, full house night; good performance. Charles Hawtrey 9 in Message from Mars delighted full house. On Bridge at Midnight 7; fair performance; good attendance. Why Girls Leave Home 9; drew well and pleased. Peggy from Paris 12. Elmore Sisters in Mrs. Delaney of Newport 13. Ada Rehan in Taming of Shrew 17. Dolly Varden 18. Girl from Dixie 20. Way Down East 21. Seminary Girl 24. From Rags to Riches 25. Innocent Maids 26. Maxine Elliott 27. Sign of Cross 28. Babes in Toyland 31.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Candide 7; good houses and co.; well received. Florence Blindley in Street Singer 9; excellent co. and business. Peggy from Paris 10; much better than last season; capacity. Maid and Mummy 12. Cousin Kate 14. James J. Corbett in Paris 17. Earl of Chillon 18. GRAND OPERA HOUSE (William Foster, mgr.): Darkest Russia 5-7; excellent production; strong co.; business good. Lotie Williams in Only a Shop Girl 9-11 opened to good business; co. unusually strong. Shadows of Great City 12-14. Smart Set 16-18.

SIoux CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Woodward Stock co. 2-7 (except 4); very pleasing performance; co. good; business fine. Plays: Lost Paradise, Galley Slave, Thelma. Under Two Flags. Brother Against Brother. A Woman's Way. Peggy from Paris 4; big business; excellent production. Roselle Knott in Cousin Kate 8; fair house and performance. James Jeffries 9. Way Down East 10. Heart of Chicago 11. Maid and Mummy 14.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Ronnie Comedy co. 6-7; poor co.; fair business. Arizona 17.—WILSON THEATRE (A. B. Beal, mgr.): Charles D. Wilson, local mgr.; Arizona 5; very capable co.; pleased large audience. Charles B. Hanford 11. Cousin Kate 17. Heart of Chicago 19. Dr. Jekyll and Mr. Hyde 21. William Owen 25. Pretty Peggy Feb. 1. English Daisy 3.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Jessie Bartlett Davis and co. in concert 5; very good business. Miss Davis' voice and personality still charm. On Bridge at Midnight 10; good business; satisfactory performance. Why Girls Leave Home 12. Peggy from Paris 14. Break for Liberty 24. Girl from Dixie 19. Way Down East 23. Innocent Maids

25. From Rags to Riches 26. Sign of Cross 27. To Be Hoxie 28. Babes in Toyland 30.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Charles B. Hanford in Don Caesar De Bazar 4; good business. Faust's Minstrels 5; capacity; creditable performance. American Woman 11. Ada Rehan 12. American Gentleman 13. Smart Set 14. Arizona 15. Dolly Varden 16. Break for Liberty 17. Innocent Maids 21. Sign of Cross 22. Way Down East 23. Babes in Toyland 29.

WATERLOO.—BROWN'S OPERA HOUSE (O. F. Brown, mgr.): Eben Holden, being snowbound in Waterloo, played Dec. 29 to good business; co. good. Why Girls Leave Home 6; topheavy house; co. fair. Arizona 9; pleased fair business. Ada Rehan 14. Way Down East 18. Dolly Varden 19. Heart of Chicago 21. Seminary Girl 25. Earl Doty in The World 28. Alice, Where Art Thou 30.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co., res. mgr., Frank Hurst): Charles B. Hanford 6, at advance prices, delighted select audience. Mason and Mason 7; excellent attraction and business. Holy City 9; fine production; good house; co. good. Smart Set 13. Break for Liberty 18. Innocent Maids 20.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): The World 11. John Jay Palmer 13. 14. Married Man's Troubles 17. Millionaire Tramp 25. Mason and Mason 26. Grand Opera House orchestra furnishes music for The World at North's Opera House, Adel, Ia. 5.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thomas, mgr.): Jack Bessey co. 2-4; fair business in A False Friend, Side by Side, London Mystery. American Gentleman 12. Holy City 16. Arizona 18. Alice, Where Art Thou 20. Heart of Chicago 25. Span of Life 26.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Searling, mgrs.): Married Man's Troubles 7; pleased topheavy house. American Gentleman 10. Holy City 14. Dr. Jekyll and Mr. Hyde 16. Elopement 17. Travels the Great 20, 21.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): John Jay Palmer's Repertoire co. 2-4 in Ingomar, Pompeii, Frou-Frou; fair business. A Married Man's Troubles 12.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Way Down East 16. Married Man's Troubles 20. Study in Scarlet 2. Taming of the Shrew 13. When Women Love 19.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Mason and Mason in Fritz and Snitz 15. Innocent Maids 17. Peck and His Mother-in-Law 31.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Charles B. Hanford in Don Caesar De Bazar 5; pleased large audience. Dolly Varden 11. Darkest Russia 12. Holy City 13.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Arizona 11. Heart of Chicago 31.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beal, mgr.): Heart of Chicago 8; crowded house; fair co. Guy Hickman Stock co. 15-21. Arizona 22.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Bob, the Great 10. A Friend from Dixie 5; pleased fair house. Heart of Chicago 11.

ANAMOSA.—GRAND OPERA HOUSE (C. L. Niles, Jr., mgr.): Winnie Brothers 30-Feb. 4.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Moonshiner's Daughter 3; fair performance; small house. Sign of Cross 4; capable co.; good business. Peck's Bad Boy 6; pleased good house. Sherlock Holmes 7; highly pleased large audience. Irish Pawnbrokers 8; performance and co. good; well pleased fair house. Faust's Minstrels 5; excellent performance; good business. Princess Chic 9. Babes in Toyland 10. For Her Sake 11. Roselle Knott in Cousin Kate 12. Florence Blindley 13. James J. Jeffries in Davy Crockett 14. W. B. Patton in Minister's Son 15. Creator's Band 16.—AUDITORIUM: Melba 23. DAVID J. AUGUST.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Tenderfoot 1; large house; very well pleased. Irish Pawnbrokers 2; good house and co. Hottest Coon in Dixie 3; fair house and co. Harry Beresford 4; large house; well pleased. Friend of Family 5; good house and co. Thomas Jefferson 6; good house; well pleased. Ten Nights in Bar Room 7; good house; fair co. Man Behind 8. Her Only Son 9. Sherlock Holmes 11. Babes in Toyland 12. Railroad Jack 13. Hills of California 14. Murray and Mack 16. Boy of Streets 17. Trip to Africa 21.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Harry Beresford in Our New Man played two large audiences 2. Dockstader's Minstrels 3; good co.; big business. Sherlock Holmes 4; good co.; fair business. Sign of Cross 5; excellent co.; poor business. Babes in Toyland 6; perfect satisfaction; capacity. Sergeant Kitty 7; excellent co.; highly pleased capacity.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Knich, mgr.): Irish Pawnbrokers 3; fair performance and business. Thomas Jefferson in Rip Van Winkle 5; good performance; fair business. Princess Chic 16. English Daisy 17. Hills of California 18. Dolly's House 19.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Peck's Bad Boy 3; good co. and business. Kansas University Glee Club 3; fair entertainment; poor business. Country Kid 5; pleased capacity. Lillian Moore co. 6; 7; fair co. and business. Plays: Sapho, Bachelor's Twins, Fight for Fortune.

M'PHerson.—OPERA HOUSE (C. W. Bachelor, mgr.): Country Kid 2; fair house and performance. Kansas Glee Club 3; fair business. Faust 10. That Little Swede 14. Twelfth Night 18. Ward's Minstrels 23. Lulliputians 27.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Dockstader's Minstrels 4; S. R. O.; pleased. Mugg's Landing 16. Faust's Minstrels 27. Trip to Chinatown Feb. 8. Arizona 10.

OTTAWA.—CORBETT'S THEATRE (S. R. Hubbard, mgr.): Faust's Minstrels 9. Princess Chic 10. Sherlock Holmes 14.

LYONS.—BUTLER OPERA HOUSE (George Lentz, mgr.): Banker's Child 7; good co. and house.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Ezra Kendall in Weather Beaten Benson 4; admirably supported; splendid performance; play poor in substance. Quincey Adams Sawyer 5; good business. San Toy with James T. Powers, 7; satisfaction; good business. Tim Murphy in Two Men and a Girl 9; evenly balanced co.; distinct hit; enthusiastic audience. Weary Willie Walker 10. Happy Hooligan 14. Cutter and Williams Stock co. 16-21. Crisles 18. Hunting for Hawkins 23. County Chairman 27.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): Mummy and Humming Bird 6; excellent co.; fair business; well pleased. Happy Hooligan 9; fair co.; good business. Great Lafayette 10; good business. Lyman Brothers in At the Races 10. Hallow 18. Hi, Si and I 19.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Mummy and Humming Bird 5; large and well pleased audiences. Margaret Neville co. 9-14; S. R. O. opening night. Happy Hooligan 16. Trolley Party 19. Peggy from Paris 22. Samba Girl 24.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, props.): Happy Hooligan 5; good performance; \$375 house; well pleased. Mummy and Humming Bird 7; splendid performance; good house; by far strongest co. played here since Tim Murphy in Hallow 18. Trolley Party 19. Peggy from Paris 22. Samba Girl 24.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Happy Hooligan 7; most ordinary performance; excellent business. Grace Van Studdiford in Red Feather 11 and Country Girl 12; good advance sales.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Rank, mgrs.): Mummy and Humming Bird 7; excellent co.; pleased fair house. Great Lafayette 11; good attraction and business.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Heart of Texas 7; small business. Coon Hollow 13.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Happy Hooligan 17.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): In Louisiana 3; poor production; small house. Quincey Adams Sawyer 4; good performance; small house. Hoyt's Comedy co. in Knobs of Tennessee 8; fair performance; topheavy house. Hoyt's Comedy co. 9-11. Glittering Gloria 12. Wizard of Oz 13. Dockstader's Minstrels 15. San Toy 16. Thomas Jefferson 18. Holty Tolly 20. Uncle Josh Spruceby 21. A Friend of the Family 22. Billionaire 23.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flag, lessee and mgr.): Quincey Adams Sawyer 5; pleased good house. Other People's Money 6; poor co.; fair house. Deserted Bride 7; fair co. and business. John Griffith in Macbeth 8; highly pleased; one of best attractions of season. Glittering Gloria 11. Wizard of Oz 12. Dockstader's Minstrels 14. Holty-Tolly 16. Finnigan's Ball 19. Friend of Family 23. Michael Strogoff 25. San Toy 28. Sandy Bottom 30.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Quincey Adams Sawyer 4; capacity; good performance. Deserted Bride 10. Chicago Tramp

16. Tenderfoot 23. Friend of Family 24. Creston Clarke Feb. 3. In Louisiana 9.

LAFAYETTE.—JEFFERSON THEATRE (Dr. F. E. Girard, mgr.): Holty Tolly 15. Iris 23. Creston Clarke Feb. 4. Lulu Glaser 12.

CLARKSVILLE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Deserted Bride 8; fair house and co.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Prescille closed 2-7 to good business; pleasing fair audiences; severe weather; performance first-class. Roe Stock co. opened 9-11 to S. R. O. in Sign of Four; co. and attendance good. Other plays: A Mad Love. At Valley Forge. Wife in Name Only. Road to Frisco. Maro 12. Fields and Hanson's Minstrels 13. Isle of Spice 14. Thorne Dramatic 23-27. Nance O'Neil 28. Colonial Stock 30-Feb. 4.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Roe Stock co. 12-14. Sign of the Four. At Valley Forge. Dora Thorne. Wife in Name Only. Road to Frisco. Isle of Spice 19. Fluke Stock co. 23-25 in Stranger in a Strange Land. Christian. Monte Cristo. Utah. East Lynne. Race for Life. Fatal Scar. Hand of Man. Camille. For Home and Honor.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Dot Karrol co. 9-14 in And in the End. Heart of Virginia. Gold King. Lost on Pacific. At Risk of His Life. Night in Chinatown. Moths of Society. Fatal Likeness; big business; co. excellent. William Faversham in Letty 11; S. R. O.; co. first-class. Louis Mann in Second Fiddle 18. Rogers Brothers 18. Nance O'Neil in Jewess 23.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): May A. Bell Marks, with Marks Brothers' Dramatic co. 2-7; excellent co.; bad weather; packed houses. Plays: Banker's Wife. Duke's Daughter. Crimes of London. Bird in Glided Cage. Nell Gwynne. Two Flags. At Point of Sword. Gambler's Daughter.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Fluke Stock co. 16-21.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Robert B. Mantell in Richard III and Richelleu 9; 10; pleased good houses; good co. Denver Express 17.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.): W. F. Mason, res. mgr.; Frankie Harpeter co. 2-7; excellent business; plays and co. very good satisfaction. Phelan Stock co. 9-14 (except 12) opened to good attendance. Plays: Woman Against Woman. Kidnapped. Black Hand. Her Mother's Sin. Angel of Ality. Factory Girl's Wrong. Bachelor's Honeymoon. Hissed Accused. In the Hands of a Betterman. Every play is well acted and handsomely staged. Louis Mann 12 in The Second Fiddle; fair attendance enjoyed brilliant comedy. Phelan Stock co. 10. Lulu Glaser 17. Way Down East 18. Pinaflore (local). 19. Bennett-Moulton co. 20-23. Whitney Stock co. (local) 30, 31.

HOLYOKE.—OPERA HOUSE (S. F. Callahan, mgr.): Irene Meyer's Stock co. 2-7 (except 5); good co.; fair business. Nance O'Neil in Maudie 5; excellent co.; good house. Fenberg Stock co. 9-11. Plays: Beware of Men. Queen of White Slaves. On Stroke of Twelve. Dealers in White Women. Young Helios. Not Guilty. Little Red Riding Hood. Debt of Honor; satisfactory business and performances. Mrs. Wiggs of Cabbage Patch 12. Human Hearts 16. Tenderfoot 18.—EMPIRE (T. F. Murray, mgr.): In Shadow of Gallows 16-18.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Corine Tunnel co. 2-7 (excepting 5); fair business; bad weather. Plays: Slave Girl. House of Too Much Trouble. Colonel's Wife. For Her Brother's Crime. For Heart and Home. Daughter of Denmark. An Artful Dodger. Circus Girl. Isle of Spice 5; pleased full house; good co.; play well staged. Bennett-Moulton co. 6-21 (except 12). And in the End. Wife to S. R. O.; play co. and specialties gave satisfaction. Rogers Brothers in Paris 20.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Daniel F. Landry res. mgr.; Isle of Spice 6; full house. Fluke Stock co. 7; big business. Harcourt Comedy co. 9-14 (except 10); fair houses. Plays: Gethsemane. To Son. Prisoner of War. Heart of Storm. Man Without Country. Nevada. True American Girl. Sleeping City. Shadow Detective. Way Down East 10; fine performance; S. R. O. Myrtle-Harper co. 16-21 (except 19). Rogers Brothers in Paris 18.

WATERTOWN.—THEATRE (James F. Rock, res. mgr.): Louis Mann in Second Fiddle 6; pleased good audience; good co. Isle of Spice 7; excellent performance and co.; big house. Way Down East 19-21. Rogers Brothers in Paris 23. Robert Edison in Strongheart 28. Checkers 31.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): George W. Monroe in Mrs. Mac the Mayor 14-19 amused fair business.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Katherine Robert Stock co. 9-14 (except 13). Plays: Roxanna's Claim. Thelma. Heart and Sword. Nick Carter. My Uncle from New York. Gethsemane. In Shadow of Gallows. Folks. Monte Cristo; business good. Louis Mann in Second Fiddle 13. Way Down East 17. Lulu Glaser in Madcap Princess 18. Rogers Brothers in Paris 20. Phelan Stock co. 23-28.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilliland, mgr.): Corne Payton Comedy co. closed; successful engagement 2-7. And in the End. The Jewess 9 did not live to expectations of her large audience; support materially improved since last appearance. Tenderfoot 17. Human Hearts 19. U. T. C. 21. Daniel R. Ryan 30.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Fenberg Stock co. 2-7; good business and co. Nance O'Neil in Magda 10; large house; audience spell-bound; star warmly received. Mrs. Wiggs of Cabbage Patch 14. Human Hearts 16. Tenderfoot 17. Eternal City 18. U. T. C. 19.

LOWELL.—OPERA HOUSE (Pay Brothers and Hooper, mgrs.): Corne Payton Comedy co. 14 (except 10); good business. Plays: Cumbland 6. Captain of Nonsuch. An Enemy to Crown. Wealth and Poverty. His Great Crime. Parisian Princess. Crime at Altar. Two Orphans. Isle of Spice 10; good house and co. Nance O'Neil in Magda 10; large house; audience spell-bound; star warmly received. Mrs. Wiggs of Cabbage Patch 14. Human Hearts 16. Tenderfoot 17. Eternal City 18. U. T. C. 19.

TURNERS FALLS.—COLLE OPERA HOUSE (F. Colle, mgr.): Pierces 10; excellent and satisfactory entertainment.

SALEM.—THEATRE (G. B. Chatham, mgr.): Isle of Spice 9; pleased good house. The Fays 10.

MICHIGAN.

SAGINAW.—ACADEMY (John M. Ward, mgr.): Hi Henry's Minstrels pleased fair houses 4; good co. Deserted at Altar 5; 6; good houses; fair co. Humpty Dumpty 7; two full houses; very poor attraction. Gethsemane. Players 8; in Midnight Express. Irish Detective. Two Jolly Tramps. King of Counterfeits. Dash for Liberty. Sapho. James Boys in Missouri. Another Man's Wife. Charles Grapewin in Awakening of Mr. Pipp 15.—JEFFERIES THEATRE (Bamford and Mark, mgrs.): Queen of White Slaves played 14; good house; 1-4; good co. Thou Shalt Not Kill 5-7; fair business; excellent co. Span of Life 8-11 opened to good business. When Women Love 12-14.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Oberlin College Glee Club 8; large audience; pleased. To Die at Dawn 4; not up to former standard; light business. Creation (from On the Pike, St. Louis 13). Ruined Life 20. Village Postmaster 24. Bob Fitzsimmons in Fight for Love 26.

BAY CITY.—WASHINGTON THEATRE (W. J. Daut, mgr.): Deserted at Altar 4; good melodrama; large business. Humpty Dumpty 6; fair house. Awakening of Mr. Pipp 14. Orphan's Prayer 15. Captain Barrington 21. Orphan's Prayer 22. Grace Hayward co. 23-28.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Humpty Dumpty 5; light house. Fatal Wedding 6; fair business. Deserted at Altar 7; good business. Charles Grapewin in Awakening of Mr. Pipp 9; pleased S. R. O. Hidden Crime 18. Captain Barrington 19. New York Folks 21.

MUSKEGON.—GRAND (Harry Banjo, mgr.): Span of Life 5; good co. and business. When Bell Tolls 8; pleased good business. When Women Love 10. Hi Henry's Minstrels 13. Orphan's Prayer 15. Village Postmaster 18. At Old Cross Roads 20. Hidden Crime 22.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Kennedy's Players 2-7, presenting Midnight Express, Octoroon, Two Jolly Tramps, Dash for Liberty. Sapho. James Boys; small business; fair satisfaction. Busy Izzy 15.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Seminary Girl 9; biggest hit of season; excellent co.; capacity. Maloney's Wedding 10. In Woman's Power 11. Beware of Men 14. Royal Slave 17.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Edwin Young co. 5-7; fair business; poor co. Hortense Vauzelle co. 8; fair co.; poor business. Charlie Grapewin 12. Rip Van Winkle 14. When Women Love 21.

FLINT.—STONE'S OPERA HOUSE (A. C. Pegg, mgr.): Hi Henry's Minstrels 3; delighted full house. Awakening of Mr. Pipp 10; excellent co.; packed house. S. R. O. our lady. Dangers of Working Girl 12. When Women Love 14.

GRAND RAPIDS.—POWERS (W. T. Ledebor,

mgr.): Otis Skinner in Harvester 9; splendid performance; packed house.—MAJESTIC (L. Delamarter, mgr.): Busy Izzy 8-11; large and pleased audiences. Seminary Girl 12-14.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Kennedy Stock co. 3-7; pleased good houses in Chuckle Conners. Sheridan Keene. Why Women Hate Woman. Otis Skinner in Harvester 10; delighted good house.

ST. JOHNS.—ALLISON THEATRE (O. L. Elslir, mgr.): Hi Henry 5; satisfied capacity. To Die at Dawn 10; excellent satisfaction. Germaine 17. When Women Love 19. Edwin Young 23-25.

HOUSE (Land Markward, mgr.): Beach and Bowers' Minstrels 7; good co.; full house.

MONTANA.

BUTTE—THE BROADWAY (Dick P. Sutton, mgr.): Pretty Peggy 1, 2; drew well and pleased everybody. Madame Mantelli in selections from Faust, II. Trovatore, Carmen, etc.; 5; satisfaction. Chinese Honeycomb 8, 9; Maxine Elliott 10; 11; Trovatore; crowd; house; best attraction of season. Marie Walworth 16, 17. Chinese Honeycomb (return 19-21). Human Hearts 22. Marriage of Kitty 23. Williams and Walker 25, 26. Show Girl 29, 30.

HELENA—THEATRE (J. H. McMillan, mgr.): Pretty Peggy 8; good house. Madame Mantelli 5, 6 in grand opera selections from Carmen, Faust, II. Trovatore; crowd; house; best attraction of season. Chinese Honeycomb 7; good house. Maxine Elliott 9.

MISSOULA—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Chinese Honeycomb 8; pleasing performance; crowded house. Williams and Walker in In Dahomey 24.

ANACONDA—THEATRE MARGARET (F. H. Clinton, mgr.): Jane Corcoran and excellent co. in Pretty Peggy 3; good business. Mantelli Opera co. in grand opera selections 7; fair business.

NEBRASKA.

LINCOLN—OLIVER (Zehring and Crawford, mgrs.): Sergeant Kitty 3; excellent performance and co. J. H. Stoddard 4; fine audience; exceedingly well pleased. Cananda 6; good audience; outspoken praise for play and players. Heart of Chicago 7; big business. Roselle Knott in Cousin Kate 9 scored uncommonly notable success. Harrison J. Wolfe 10. James Jeffries 11. Florence Blinley 12. Peck's Bad Boy 13, 14. Da Motta 17. Sign of Cross 18.

GRAND ISLAND—ARTENBACH OPERA HOUSE (Henry Artenebach, mgr.): Heart of Chicago Dec. 29; full house; good performance. Marie Walworth 3; full house; excellent performance. Harrison J. Wolfe in Open Gate 31; fair performance; poor house. Rip Van Winkle 4. Sign of Cross 17. Charles B. Hanford 19. Peck's Bad Boy 20. Grimes' Cellar Door 26.

BEATRICE—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): German Lilliputians 11. Peck's Bad Boy 16. Devil's Lane 19. Maloney's Wedding 23. Holy City 27. The Fatal Wedding 30. Mugg's Landing Feb. 6.

NORFOLK—AUDITORIUM (A. J. Dunlevy, mgr.): Rip Van Winkle 6; pleased capacity. Heart of Chicago 11. Beggar Prince Opera co. in Fra Diavolo 16.

FAIRBURY—OPERA HOUSE (C. F. Steel, mgr.): Heart of Chicago 6; good satisfaction; fair business. Peck's Bad Boy 11.

NORTH PLATTE—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Marie Walworth in Twelfth Night 4; large house; excellent performance.

NEW HAMPSHIRE.

MANCHESTER—OPERA HOUSE (E. W. Harrington, mgr.): Fields and Hanson's Minstrels 6; large and well pleased house. Legal Wrong, Her Father's Sin, Noble Story, Secret Marriage, Little Nell, Isle of Spice 12. Cora Payton Stock 16-21 (except 17). Louis Mann 17.

PORTSMOUTH—MUSIC HALL (F. W. Hartford, mgr.): Roe Stock co. closed 2-7 to fair business; satisfaction. Hammond Stock co. opened 9-16 (except 12) with Queen of the Mines to good house; performance good; other plays: Legal Wrong, Her Father's Sin, Noble Story, Secret Marriage, Little Nell, Isle of Spice 12. Cora Payton Stock 16-21 (except 17). Louis Mann 17.

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Clara Turner co. opened 9-16 to good house; well pleased. Plays: At Ozy Corners, Roanoke, Why Men Tempt Women, Alone in Greater New York, Sorcerer, Mill Girl's Honor, Wedding Bells, Japanese Peach Blossom, Fox Grandpa's Girl, Wills Comedy co. 23-25.

CLAREMONT—OPERA HOUSE (H. T. Eaton, mgr.): Bennett-Moulton co. 9-11; satisfactory business; pleasant performance. People 9, Shadowed Lives 10. Belle of Virginia 11.

LACONIA—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Fields and Hanson's Minstrels 10, 11; good performances and business. Wills Musical Comedy co. 26.

CONCORD—WHITE'S OPERA HOUSE (B. C. White, mgr.): Fields and Hanson's Minstrels 9; good house; satisfaction. U. T. C. 19.

NEW JERSEY.

HOBOKEN—LYRIC THEATRE (H. P. Souther, mgr.): Grand Opera House, bus. mgr.; 5-7; excellent business; good. Thomas Smith did good work and rendered some Irish melodies that were much enjoyed. On Bridge at Midnight opened to S. R. O. 8-11; co. very good; play very well staged; scenery being exceptionally realistic. Dora Thorne 12-14.

ATLANTIC CITY—SAVOY THEATRE (Fred Moore, Jr., mgr.): Younger Brothers 6; co. very poor; business fair. Ward and Vokes 7; big hit; capacity. William H. Crane 9; performance excellent; business good. Winnie 10; good house; support. Co. very poor; business very good. At Old Point Comfort 11, 12; very pleasing play; co. well selected; fair business. Burgomaster 13. Bertha Galland in Dorothy Vernon 14. Bennett-Moulton Stock co. 16-18. Joe Welch in Cohen's Luck 19. George M. Cohan in Little Johnnie Jones 21. Henry Miller in Joseph Entangled 23. Sky Farm 24. Jewel of Asia 25. Other Girl 27. Adelaide Thurston in Polly Primrose 30. Margaret Anglin in Wife's Strategy 31. Nat Goodwin Feb. 6.

TRENTON—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): At Old Point Comfort pleased small audience 6. Our New Minister 7; large houses; repeated former success. Winsome Winnie 9; good house. Paula Edwards made decided hit; entire co. very satisfactory. Burgomaster 10; much better co. than any previous visits; principals and chorus fine. Field's Minstrels 11; two fine houses; very pleasing. Frank Daniels 18. Little Johnnie Jones 20. Tenderfoot 27.—STATE STREET THEATRE (Frank B. Shalter, mgr.): Fair Play 19; good satisfaction. Land of Midnight Sun 10. White Squadron and Her Only Crime 11. Paul Kauvar 12.

BRIDGETON—CRITERION THEATRE (Ed B. Moore, mgr.): Our New Minister 4; excellent performance; good house. Creator's Band 7; very fine concert; business fair. Our New Minister (return) 10; large house. Empire Stock co. 12-14. Himmelstein's Ideals 23-25.

NEW BRUNSWICK—SHORTBRIDGE THEATRE (R. Shortbridge, mgr.): Garalde Stock co. 9-14 opened in Two Orphans to S. R. O. co. ordinary. Minister's Sweetheart 18. Liberty Bells 24. Dora Thorne 27. Himmelstein's Ideals 30-Feb. 4.

CAMDEN—THEATRE (M. W. Taylor, mgr.): In Shadow of Galloway 5-7 pleased good houses; very sensational. Fight for Millions 9-11; satisfactory performance; usual good house. Terry McGovern 12-14. Royal Slave 16-18. Child Wife 19-21.

NEW MEXICO.

ALBUQUERQUE—ELKS' OPERA HOUSE (O. A. Matson, mgr.): Florence Gale in As You Like It pleased large audience 31. Murray and Mack in English Daisy 9.

NEW YORK.

SYRACUSE—WIETING OPERA (John L. Kerr, mgr.): Tsaye 6; fair house. All-star cast in Two Orphans 7; good business. Other Girl 9; excellent performance; large audience. May Irwin 12. Da Wolf Hopper 13. Margaret Anglin 18, 19.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): Escaped from Harem drew well 5-7. Why Girls Go Wrong 9-11; fair business. Queen of Highways 12-14. Escaped from Sing Sing 16-18. Younger Brothers 19-21.—BASTABLE THEATRE (H. A. Hurlie, mgr.): Sign of Four attracted well 5-7. Happy Hooligan 9-11; good business. By Right of Sword 12-14. Liberty Bells 16-18. Lost Boy 19-21.—ITEM: Sarah Truax, of all-star cast of Two Orphans and stock favorite here, was entertained socially 7. E. A. BRIDGMAN.

ROCHESTER—NATIONAL THEATRE (Max Hurlie, mgr.): By Right of Sword, with Ralph Stuart in leading character, attracted audience 9-11; supporting cast very good; staging excellent. Happy Hooligan amused fairly good attendance 12-14. Lost Boy 16-18. Al. Wilson 19-21.—BAKER THEATRE (Shubert Brothers, mgrs.): John E. Boyle, res. mgr.; Business very good with Queen of Highway 9-11.

Why Girls Go Wrong 12-14; fairly good houses; pleased. Younger Brothers 16-18. Escaped from Sing Sing 19-21.—LYCEUM THEATRE (M. J. Wolff, mgr.): Lionel Barrymore 10. Other Girl 11; fairly good business. De Wolf Hopper in Wang 14; good house. Margaret Anglin 20, 21.

UTICA—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Minister's Daughters 8; medium audience; seemed to please. When Women Love 7; fair attendance; poor performance. Andrew Mack in Way to Kenmare 10; capacity; pleased. All-star cast in Two Orphans 11; medium attendance; excellent performance. De Wolf Hopper in Wang (Electric railway Employees' benefit) 12; seats all sold in advance; excellent entertainment. Human Hearts 13, 14.—STAR THEATRE (Francis Morey, mgr.): Una Clayton Stock co. 9-14 in Miss Sherlock Holmes; good attendance. JOHN C. WALLER.

ALBANY—HARMANUS BLEEKER HALL (H. R. Jacobs, mgr.): Lilliputians 5-7; good performance. New York Running for Office 9-11; large and well pleased attendance; very satisfactory. For Fair Virginia 12. Checkers 13. Nance O'Neil in Magda 14. Margaret Anglin in Wife's Strategy 16. Puff, Puff, Puff 20, 21. Robert B. Montgomery 23-25.—AMFITEATRE (H. R. Jacobs, mgr.): Pousse the 9-14; well presented; large audience. Japsys 16-21. Fiddle-Dee-Dee 23-25.

SCHENECTADY—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Lilliputians in Shindad gave three delightful performances 3, 4, 5; houses not as large as they should have been for such pleasing production. Fight for Millions pleased its clientele three times 6, 7. Lady Audley's Secret, well told by Enid Mayo and competent co. matinee and night 9. As usual, Mrs. T. C. drew large houses 10. May Irwin in Mrs. Black is Back 11. All-star cast in Two Orphans 12.

ELMIRA—ST. JAMES AUDITORIUM: Margaret Barry in Les Miserables 10; excellent performance; good house.—ITEMS: Playhouse Theatre the wood and steel work being practically completed. The inside decorators are due in two weeks and the contractors promise a completed theatre by Feb. 22.—C. F. Fox has relinquished lease of Grand Opera House, Leeburg, Pa. It is not known who will be his successor. J. MAXWELL BEERS.

KINGSTON—OPERA HOUSE (C. V. Du Bois, mgr.): Bennett-Moulton co. 9-16 opened to S. R. O.; excellent co. Plays: Jealous Wife, Fatal Coin, Lyndon Bank Robbery, Shadowed Lives, Belle of Virginia, Side Lights of New York, By King's Command, Outcasts of Society, Henrietta Crossman in Sweet Kitty Bellairs 17. Robert B. Mantell in Richard III 19. Ireland's Concert Band 20. Field's Minstrels 24. Charles K. Champlin co. 30-Feb. 4.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): Fanny Wood co. 5-7; fair co. and business. Harvey and Gage co. 9-14 opened with A Nutmeg Match to crowded house; fine co. Plays: Parish Priest, Rachel Goldstein, Hearts of Blue Ridge, Nobody's Claim, Queen of Chinatown, Hearts of Blue Ridge; good business. Checkers 9; S. R. O.; good performance. Edward Blondell in Lost Boy 14. Jere McAuliffe Stock co. 16-21.

PALMYRA—OPERA HOUSE (H. L. Averill, mgr.): J. W. Carter, bus. mgr.; 2-7 closed; with performance; good house. Louis J. Russell in Middleman 31; excellent performance; big house. Mr. Russell one of finest actors ever seen here; support of best. Lady Audley's Secret 26. Damon and Pythias Feb. 20. Only Way 9. Prince of Salerno 16. Peck's Bad Boy 20. Grand Opera House, Rev. S. S. Towson, rector of Zion Episcopal Church in this place, has been appointed chaplain for this district of the Actors' Church Alliance.

TROY—GRISWOLD OPERA HOUSE (M. Reis, mgr.): May Irwin in Mrs. Black is Back 10 delighted capacity. Checkers 13. Two Orphans (all-star cast) 12.—RAND'S OPERA HOUSE (M. Reis, mgr.): Hearts of Oak 5-7 drew well. Slaves of Mine 9-11; co. and business fair. Sign of Four 12-14. Looking for a Wife 16-18. Queen of Highway 19-21.—LYCEUM THEATRE (H. R. Jacobs, mgr.): Robert B. Montgomery Snow Stock co. in Barbara Freilich 9-14; pleasing big houses. Christian 19-24.

PEEKSKILL—COLONIAL THEATRE (Fred S. Cunningham, mgr.): McAuliffe Stock co. opened 9-14 with A Young Wife to capacity; satisfactory performance. Other plays: Topsy, The Sign of the Cross, O'Brien, Rip Van Winkle, Counterfeiters, Working Girl's Wonders, Winning Hand, Inherited, Woman's Victory, Mad Marriage, Robert Mantell 16. Ireland's Own Band (auspices Elks) 17.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE: Jere McAuliffe Stock co. 2-7 closed; with Winning Hand, Rip Van Winkle, Counterfeiters; fair business. May Irwin in Mrs. Black is Back 9 kept large audience in hilarious mood. Checkers 10 with Thomas J. Ross and very efficient co.; crowded house; performance excellent. Sign of Four 12-14. Robert B. Mantell 14. Daniel R. Ryan co. 16-21.

GLENS FALLS—EMPIRE THEATRE (J. H. Holden, mgr.): Lorne Elwin Stock co. 2-7 closed successful week. Plays last part: Fatal Likeness, Gambler, Jesse James; specialties and co. good. Sign of Four 10; business and co. good. Nance O'Neil in Running for Office 12. All-Star Cast in Two Orphans 13. For Fair Virginia 14. Myrtle-Harder Stock co. 16-21.

BINGHAMTON—STONE OPERA HOUSE (J. P. Clark, mgr.): Andrew Mack 9 delighted large house. Jere McAuliffe Stock co. 2-7 closed; with performance; good house. Wang 11; capacity; excellent performance. J. W. Carter in Rip Van Winkle 12. Little Goody Two Shoes (benefit Binghamton Press Club) 13. Kirk Brown co. 16-21.

CORNING—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.): Sign of Four 10; good business. Slaves of Ophium, Royal Lover, Strange Adventures of Miss Brown, Faust, Edel Lynne, In Montana, Oliver Twist, Middleman 16. Rip Van Winkle 17. Trip to Egypt 21. Damon and Pythias 27.

JOHNSTOWN—GRAND OPERA HOUSE (J. A. Cogan, mgr.): Trip to Egypt 6 pleased fair audience. Sign of Four 9; business; pleased. Enid Mayo 11 canceled account sickness of leading lady. Champlin Stock co. 16-21 (except 19). Vogel's Minstrels 19. Clark Irwin Stock co. 30-Feb.

JAMESTOWN—SAMUELS OPERA HOUSE (M. Reis, lessee, res. mgr.): Kirk Brown co. 2-7; best repertoire co. here; production of Under the Red Robe gave great satisfaction; many patrons unable to obtain admission. Emory Stock co. 9-14 opened to big business.

HORNELLVILLE—SHATTUCK OPERA HOUSE (M. Reis, lessee, res. mgr.): Charles S. Smith, mgr.; Adelaide Thurston in Polly Primrose 10; repeated success of last season; house packed. Rip Van Winkle, with J. E. Corner, 11; fair house; satisfaction. Over Niagara Falls 12. Curse of Beauty 14. Oneida—MINE (J. Preston, mgr.): Trip to Egypt 9, S. R. O. co. composed of several very good singers, dancers and comedians. Lady Audley's Secret 13; agent arrived; no paper. Lyric Stock co. 12-14. When Women Love 21. Idiot Slave 24 canceled. Gay Old Sport 27. Only Way Feb. 4.

COHOES—OPERA HOUSE (E. C. Game, mgr.): Walter Edwards in Sign of Four 11; good business. Checkers 12; large business. Running for Office 14; capacity. Queen of Highway 15. Missourians 21.

DUNKIRK—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Rip Van Winkle 5; good house and performance. Curse of Beauty 9; good house; fine performance. Trip to Egypt 25. Wife in Name Only 31.

SARATOGA SPRINGS—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Nance O'Neil 12 gave worthy presentation of Magda to fair and discriminating audience. Fays 16-21. Fields and Hanson's Minstrels Feb. 2.

CANANDAIGUA—GRAND OPERA HOUSE (M. L. Levey, mgr.): Over Niagara Falls 10. Louis J. Russell in The Middleman 13. Why Girls Go Wrong 14. Lady Audley's Secret 18. Viscount D. Hartville's Dreamland 20, 21. Vogel's Minstrels 28.

OLEANS—OPERA HOUSE (J. H. Hens, mgr.): Burk-McCann co. 2-7 played to crowded houses; good satisfaction. J. W. Carter in Rip Van Winkle 9; small house. Curse of Beauty 13. Howe's Pictures 14.

PLATTSBURGH—THEATRE (M. F. Farrell, mgr.): Myrtle-Harder co. 2-7; full houses; fine co.; fine specialties. Vogel's Minstrels 8; fine performance; good house. Klark-Urbane co. 15-20. Viola Allen in Winter's Tale Feb. 4.

HUDSON—ELKS' THEATRE: Little Outcast 7; excellent co. Carrie Bellmore played to crowded house in her home city and delighted her friends. Fair Virginia 11; good house.

HERKIMER—GRAND OPERA HOUSE (Ben Schermer, mgr.): Chicago Stock co. 2-7. Plays last part: Giant Conspiracy, The Little Minister, Cinderella, Dewey; fair business. Vogel's Minstrels 17.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, mgr.): Why Girls Go Wrong 6 satisfied light houses. Trip to Egypt 10, 11. Louis Russell 12. When Women Love 25. Myrtle-Harder co. 30-Feb. 4.

WARSAW—NEW FARMER THEATRE (D. M. Cauffman, mgr.): Curse of Beauty 6; good co.; light business. Over Niagara Falls 14. Trip to Egypt 19. Only Way 30.

DANVILLE—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Louis J. Russell in Middleman 10; fair business; support of standard. Over Niagara Falls 13. Vogel's Minstrels 27.

NORWICH—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Chorus Girl 9 failed to appear. When Women Love 16. Chicago Stock co. 17-21. Byron Opera co. 25.

MALONE—OPERA HOUSE (H. A. Putnam, mgr.): Vogel's Minstrels 10; good performance and attendance. National Stock co. 16-21.

CLYDE—OPERA HOUSE (W. C. Nichols, mgr.): Idiot Slave 16. Lady Audley's Secret 21.

PENN YAN—YATES' LYCEUM (H. E. Bell, mgr.): Over Niagara Falls 11.

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NORTH CAROLINA.

GREENSBORO—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Flaming Arrow 4; very good co.; business fair. Chinese Honeycomb 5; capacity; performance hardly came up to expectations. Barlow's Minstrels 6; very good co. and business. Jewel of Asia 7; very good co. business. Harlowe Park 9-14. Charles K. Champlin co. 30-Feb. 4.

RALEIGH—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Barlow's Minstrels 7; small business. Flaming Arrow 6; fair house; good performance. Girl from Kay's 9; splendid performance; good audience. Jewel of Asia 10; excellent business. That Blinds 11. Elizabeth Kennedy in Magda 13.

WILMINGTON—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Peruch-Gypene co. 5-7 in The Morning After, Strangers in New York, Humpty Dumpty Doodle; good houses; fair performances. Flaming Arrow 9; good house; average exhibition. Curran Stock co. 16-21. St. Plunkett 23. Marriage of Kitty (return) 25. Brown's in Town 27.

GOLDSBORO—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Harris-Parkinson co. 5-7. Plays: Slaves of Orient, In Heart of Blue Ridge, Moonshiners; excellent co.; good business. Lyric Stock co. 16-18.

CHARLOTTE—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Jewel of Asia 6; poor business and performance. Chinese Honeycomb 7; performance and business good. Magda 9; poor business; performance good.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN THEATRE (C. P. Walker, mgr.): Arizona 2; good business; production well received. Devil's Auction 3; good house; disappointed audience. Study in Scarlet 7; pleasant house; pleasing presentation. Human Hearts 11. Pretty Peggy 13. Chinese Honeycomb 14. Williams and Walker 31.

JAMESTOWN—OPERA HOUSE (W. R. De Nault, mgr.): Study in Scarlet 12. Hearts and Swords 20. Man from Sweden 25.

MANDAN—OPERA HOUSE (Kennelly, mgr.): Study in Scarlet 12.

OHIO.

DAYTON—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Lawrence D'Orsay Earl of Pawtucket 5; same delightful performance which pleased so well last season; good house. Mildred Holland in Triumph of an Empress 7; well put on; well acted; not quite so diaphanous as usual Russian drama; business fair. Cecilia Loftus in Serio-Comic Governess 11. Miss Skinner in The Vestal 12. Girls Will Be Girls 13. Walker Whitehead in David Garrick's Love 16. Sleeping Beauty and Beast 19-21.

NATIONAL THEATRE (Gill Burrows, mgr.): McFadden's Row of Flats 5-7; roaring farce; up to old standard; capacity. Peddler 9-11; well produced and well acted. Happy Hooligan 19-21. Why Girls Leave Home 16-18. Happy Hooligan 19-21.

URBANA—CLIFFORD THEATRE (Edward Clifford, mgr.): Under Southern Skies 4; full house; promise of best attraction ever in house; delighted. Mummy and Humming Bird 11. Eben Holden 16.

YOUNGSTOWN—OPERA HOUSE (Peter Rice, mgr.): Eternal City 5; first-class co.; business good; fine artistic performance. Daniel Sully in Our Pastor 7; fine reception; full house; slightly good house; ever weak support. Al. Leach with Three Roadside and excellent co. in Girls Will Be Girls 9; excellent satisfaction; big house. David Harum 14. Who's Who 17. James Boys in Missouri 18. George Sydney in The Sign of the Cross 19. 21. Dark Theatre (Charles Lillian, mgr.): Why Girls Leave Home 12-14. Fortune Teller 16-21.—ITEMS: Frank Bratt and Joseph Weber were in city past week endeavoring to secure lease of Park for next season. They had a proposition which has not yet been acted upon by Park Theatre co.—National officers of Stage Handers' Union are in city trying to effect settlement of various matters in dispute at Park and Opera House. We have had considerable friction lately at these places, but matters are now being so arranged hereafter all disagreements can be settled without any possibility of strike.

EAST LIVERPOOL—CERAMIC THEATRE (Edward L. Moore, mgr.): Adelaide Thurston in Polly Primrose 2 pleased two full houses; excellent co. Wedded but No Wife 1; packed house. David Harum 9; fine performance; fair business. Girls Will Be Girls 10; capacity; many turned away; one of best of season. Quilman and Wall's Minstrels 14. Chester De Vonde Stock co. 16-21. Kellar 23. Our New Minister 24. Mummy and Humming Bird 27.—NEW GRAND OPERA HOUSE (J. A. Norris, mgr.): Peck's Bad Boy 2; fair houses. Bennett-Moulton Stock co. 9-15 opened to small house in A daughter of the Poor, continued to poor business in Ezra Dexter. Fatal Coin, Belle of Virginia, Lyndon Bank Robbery, Side Lights of New York, Child of Streets, Great Lafayette 23. My Wife's Family 24. Eben Holden 26. Carmen Feb. 6. Why Girls Go Wrong 8. Bunch of Keys 10. Heart of Texas 11.

FREMONT—OPERA HOUSE (Charles H. May, mgr.): Mildred Holland 9 in Triumph of an Empress; fair house; good performance; costumes and stage settings excellent. Fisher and Walter's Own co. opened 10-14 in For Her Sake to a large, pleased house. Other plays: Why Women Wed, Slave of Shadrach, In Rockies, Woman's Honor, My Uncle from New York, The Iron Master, Queen of Jungles 17. Candida 18. Village Parson 20.—ITEM: George Braden, manager Under Southern Skies, was given a hearty welcome on his recent visit to his home here. Mr. Braden was formerly manager of May's Opera House.

NILES—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; W. G. Cameron, local mgr.): Hooligan's Troubles 2; good co.; satisfaction to well filled house. Bennett-Moulton Stock co. 3-7; strong co.; delightful performances to increasing business. His Better Half 10. Daniel Sully in Our Pastor 11. Turning Tide of Life 21. James Kennedy Stock 23-25. Under Southern Skies 30. Buster Brown Feb. 3. Why Girls Go Wrong 9. On the Bridge at Midnight 14.—ITEM: Management has decided to change the company will be permanently managed by Verbeck Amusement Co. W. G. Cameron will be local manager.

WARREN—OPERA HOUSE (Elliott and Gelzer, mgrs.): Quincey Adams Sawyer 3; fair house; good play and co. Peck and His Mother-in-Law 7; fair house; good performance. Daniel Sully in Our Pastor 10; big business; repeated former successes. David Harum 12. Awakening of Mr. Pipp 18. Bennett-Moulton co. 19-21. Fortune Teller 23. Funny Side of Life 26. Jerry from Kerry 28. My Wife's Family 31.—ITEMS: Two skating rinks are hurting theatrical business in both Warren and Niles.—Opera House co.-re-elected its old Board of Directors.

SPRINGFIELD—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Mildred Holland in Triumph of an Empress 4; production well staged; large audience very appreciative. Kellar, with Valadon, 5; as satisfying as ever; capacity. Mary Emerson in His Majesty and the Maid 7; play and co. disappointment to capacity matinee and good business night. James Boys in Missouri 9; co. weak; light patronage. Strollers 12. Otis Skinner in Harvester 13. St. Stebbins 14.

MARIETTA—AUDITORIUM (L. M. Luchs, mgr.): Murray Comedy co. closed successful week 2-7 in Captain's Mate, Ranch King, Down on Farnes, Just Plain Folks, Perry Girl, Missourians, Buster Brown 9; large audience; fine attraction. Quincey Adams Sawyer 12. Miss Bob White 23. Great Lafayette 26. Verna May Stock co. 30-Feb. 4 (except 11)—(Edw. Verna, mgr.): Katzenjammer Kids 11. Myers Stock co. 16-21. Quilman and Wall's Minstrels 25. Alphonse and Gaston Feb. 1. Little Homestead 9.

HAMILTON—JEFFERSON (Tom A. Smith, mgr.): Mildred Holland in Triumph of an Empress 5; house and performance good. Ruined Life 7; good business; fair co. Mummy and Humming Bird 8; good houses; excellent performances. Peddler 12. Eben Holden 13. Uncle Josh Perkins 14. Factory Girl 15. His Better Half 19. Sambo Girl 20. Human Hearts 21. Two Johns 22. Alphonse and Gaston 24. Michael Strogoff 25. Bunch of Keys 28. Neville Stock 30.

AKRON—NEW COLONIAL THEATRE (M. Reis, mgr.): Daniel Sully in Our Pastor 9; co. very good; medium attendance. Walter Perkins in Who Goes There 10; excellent co.; poor business. His Better Half 12. Raymond Hitchcock in Yankee Consul 13.

GRAND OPERA HOUSE (C. K. Albaugh, mgr.): Two Little Wives 5-7 drew well. Funny Side of Life 9-11; co. and attendance fair. Two Johns 12-14. Span of Life 16-18.

CAMBRIDGE—COLONIAL THEATRE (Hammond Brothers, mgrs.): Mildred Holland 3; good business; pleasant performance. Under Southern Skies 5; good houses; excellent performances. Peddler 12. Eben Holden 13. Uncle Josh Perkins 14. Factory Girl 15. His Better Half 19. Sambo Girl 20. Human Hearts 21. Two Johns 22. Alphonse and Gaston 24. Michael Strogoff 25. Bunch of Keys 28. Neville Stock 30.

PORTSMOUTH—GRAND OPERA HOUSE (C. F. Higley, mgr.): James Boys in Missouri 7; fair houses; pleased. Mummy and Humming Bird 10 delighted good business. Buster Brown 14. Marriage of Kitty 18. Peck and His Mother-in-Law 19. Thou Shalt Not Kill 20. Bertha Galland in Dorothy Vernon 25. Great Lafayette 28. St. Stebbins 30. Our New Minister 31.

IRONTON—THE MASONIC (B. F. Ellsberry, mgr.): James Boys in Missouri 5; good house. Katzenjammer Kids 6; pleased fair house. Verna May co. opened 9-14 to S. R. O. in Queen of Hearts 19

mgr.: Jerry from Kerry 4; good house and attraction. To Die at Dawn 16.

OKLAHOMA TERRITORY.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Her Only Sin 2; light business. Babes in Toyland 4; S. R. O.; satisfaction. Dockstader's Minstrels 8; capacity; satisfaction. Paul Gilmore in Mummy and Humming Bird 8; good business. Shipman's Twelfth Night 7 canceled. Friend of Family 11. Faust's Minstrels 13. Quincy Adams Sawyer 15.

OREGON.

PENDLETON—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Nettle the News Girl Dec. 31; 1; fair business. Marriage of Kitty 3 canceled. U. T. C. 9. For Mother's Sake 11. White Whittlesley in Soldiers of Fortune 13.

SALEM—GRAND OPERA HOUSE (John F. Corray, mgr.): Show Girl Dec. 31; good co. and business. For Mother's Sake 2. West's Minstrels 4. Pleased small house. Florence Roberts in Maria of the Lowlands 6.

LA GRANDE—STEWART'S OPERA HOUSE (D. L. Stewart, mgr.): For Mother's Sake 12. U. T. C. 13.

PENNSYLVANIA.

HARRISBURG—GRAND OPERA HOUSE (M. Reis, mgr.): Frank local mgr.; Who is Who 5-7; rather trifling; fair business. Girl of Streets 9-11. Pleased fairly good audiences. Wedded, but No Wife 12-14. Struggle for Gold 16-18. Moonshiner's Daughter 19-21. Game Keeper 23-25. Royal Slave 26-28.—**LYCEUM THEATRE** (Reis and Appel, mgrs.): Josephine 13. Minstrels 15. Minstrel Lackaye 6; one production of The Pit; pleased large audience in spite of most disagreeable weather. Field's Minstrels 7. Pleased very good business; handsomely staged. William Crane in Business is Business 11; admirable interpretation; good house. Our New Minister 19. Show Girl 14. Schumann-Heink 16. George Cohen 18. Joe Welch 21. Other Girl 25. Parsifal 27. Al. Wilton 28.—**ITEM**: Master Arnold Frank, the twelve-year son of Manager Joseph Frank, took the part of a messenger boy in The Pit, doing his work like a veteran.

SCRANTON—LYCEUM THEATRE (A. J. Duffy, mgr.): Sky Farm 6; good business; pleased. Volunteer Organist 7; good co.; big business. De Wolf Hopper in Wang 10; S. R. O.; fair performance. Andrew Mack in Way to Kenmare 11; excellent business; good co. Adelaide Thurston 14. Old Port of Callon 17. Field's Minstrels 18. Minstrel Schumann-Heink 20.—**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Wayward Son 5-7; S. R. O.; good co. Kidnapped in New York 9-11; excellent business; pleased. Little Outcast 12-14. Girl of Streets 16-18. Wedded, but No Wife 19-21.—**THE SQUARE THEATRE** (Robert H. Keller, mgr.): Mortimer Snow Stock co. in When Knighthood Was in Flower 9-14; S. R. O.; excellent production. Belle of Richmond 16-21. Since opening of Court Square Mortimer Snow Stock co. has been very successful; productions first-class; business excellent.

ERIE—MAJESTIC THEATRE (Erie Amusement Co., props): Girl and the Bandit 2 scored big hit; capacity. Eternal City 4; first time here; excellent co.; fair attendance. Adelaide Thurston 6 in Polly Primrose; excellent co.; large and fashionable audience. Raymond Hitchcock 12 in Yankee Consul; one of best attractions this season; capacity. Howe's Pictures 16. George Sidney in Busy 19.—**PARK OPERA HOUSE** (M. Reis, mgr.): Queen of Highway Dec. 29-31; well received; good business. Human Hearts 2-4; capable co.; good patronage. His Better Half 5-7; well received by fair attendance. Emma Bunton co. 9-14. Plays Princess of Patches. Miss Sherlock Holmes, Daughter of South. How Women Ruin Men. To Be Buried Alive. Little Miss Military. Little Devil; good business. Emery Stock co. 16-21.

LANCASTER—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Our New Minister 6; good house; despite wretched weather; big hit. Forbidden Land 7; good co., including Abbott Adams, a Lancasterian; fair business. Field's Minstrels 9; large house; excellent performance. William H. Crane in Business is Business 10; large audience; strong play; well acted. Bertha Galloway in Dorothy Vernon of Haddon Hall 11. Pleased fair house; weather bad. Stella Mayhew in Show Girl 12; satisfaction; fair business. Royal Slave 13. Our New Minister (return) 14. George M. Cohen in Little Johnny Jones 16. Keene 18. Denver Express 19. Under Southern Skies 20. Maud Muller 21. Bennett-Monilton co. 23-28 (except 25). Henry W. Savage's Parsifal 25.

UNIONTOWN—WEST END THEATRE (Harry Beeson, mgr.): Selma Herman in Wedded, but No Wife 9; fair business; co. good. Marriage of Kitty 10. Pleased large audience. Creator's Band 11; good business; pleased. Under Southern Skies 16. Kittenjammer Kids 17. Bertha Galloway in Dorothy Vernon 18. Harry Keller 24. Villager Parson 31. Paul Gilmore in Mummy and Humming Bird Feb. 1. Jewel of Asia 2. George Sidney in Busy 13. From Rags to Riches 4. Rags to Riches 9. Liberty Bells 10.—**GRAND OPERA HOUSE** (Harry Beeson, mgr.): Revenge. A Wife's Honor. East Lynne. Lady Nell; co. good. Hoosier Girl 14. French Folly Burlesquers 19. Wayward Son 21. Aubrey Stock co. 23-28. Thoroughbred Tramp Feb. 4. My Wife's Family 8.

GREENSBURG—ST. CLAIR THEATRE (Frank Good, mgr.): Moonshiner's Daughter 7; good co.; fair business. Hoosier Girl 9; fair performance; small audience. Marriage of Kitty 11. Pleased large audience. Kittenjammer Kids 18. Our New Minister 20. Keller 25. Villager Parson 28. From Rags to Riches 31. Busy 13. Feb. 2.—**KAGGY THEATRE** (Frank Good, mgr.): French Folly Burlesquers 14.—**ITEM**: George W. Good, father of Frank Good, manager St. Clair and Kagggy theatres, died at his home here 6. Mr. Good built handsome St. Clair Theatre, which is finest in western Pennsylvania with exception of Nixon Theatre at Pittsburgh. In death of Mr. Good Greensburg loses one of its most energetic and prosperous business men.

WILKES-BARRE—THE NESBITT (Harry Brown, mgr.): Wilton Lackaye in Pit 6; good co.; pleased capacity. Volunteer Organist 8; good co. and performance; fair business. Sky Farm 7; good co.; pleased large houses. Andrew Mack 12. Adelaide Thurston in Polly Primrose 13. May Irwin 14. Field's Minstrels 17. At Old Point Comfort 20. 21. Richard Carle in Tenderfoot 26.—**GRAND OPERA HOUSE** (Harry Brown, mgr.): Alone in World 5-7. Fair co.; big business. Little Outcast 9-11; fair co.; good business. Barney Gilmore in Kidnapped in New York 12-14. Selma Herman 16-18. Girl of Street 19-21. Great Automobile Mystery 23-25. Tracked Around World 26-28.

ATONA—FIFTEENTH AVENUE OPERA HOUSE (C. M. Miller, mgr.): Paula Edwards in Winsome Winnie Dec. 31 to good houses. Ward and Vokes in Pair of Pinks 2; S. R. O.; performance fair. Howe's Pictures 3; good attendance. Moonshiner's Daughter 4; fair house. Great Brindamour 5; medium house of Winsome Winnie 7; crowded house. Marriage of Kitty 9; good attendance. Holy City 10; fair business. Wedded, but No Wife 11; large audience. W. H. Crane in Business is Business 12; capacity. Why He Divorced Her 13. Why Girls Leave Home 14. Bertha Galloway 16. Our New Minister 17. Under Southern Skies 18. Other Girl 24.

MAHANOCY CITY—KAISER'S GRAND OPERA HOUSE (J. J. Oulter, mgr.): Show Girl 9; fair co.; good business. Stella Mayhew scored. Rags to Riches 12. At Old Point Comfort 14.—**GARRICK THEATRE** (J. H. Knoblauch, mgr.): Henrietta Crossman in Sweet Kitty Bellairs 19.—**ITEM**: Negotiations for lease of Garrick, which has been closed, underlying interior alterations and beautifying, are off between present management and S. Glasgow, of Trenton; no reason announced. Improvements cost several thousand, giving place thoroughly up-to-date appearance.

ALENTOWN—LYRIC THEATRE (Mishler and Wortman, mgrs.): Himmelsin's Ideals 2-7; excellent business; general satisfaction. Plays: Roanoke. In Heart of Storm. Slaves of Mines. Back Among Old Folks. King of Desert. Dark Side of Great City. For's Perry. Great Devereaux Case. In Shadow of Galloway 9; fair house; co. and performance fair. Show Girl 11; well received; good co.; two large audiences. Thurber-Nashon co. 16. 17. Madame Schumann-Heink in Love's Lottery 18. From Rags to Riches 21.

WILLIAMSPORT—LYCOMING OPERA HOUSE (J. J. Flak, mgr.): New York Day by Day 4. Pleased fair audience. Why Women Sin 5; two performances; fair audiences. Bertha Galloway in Dorothy Vernon 6; good business; co. very good. Onlinan and Wall's Minstrels 7 failed to appear. Murry and Mackey 9-14 opened to big business. Plays first half: Rine Graves of Old Kentucky. Fatal Marriage. Du Barry. Madame Schumann-Heink 19. George P. Hall 20. Why Girls Leave Home 21.

KANE—TEMPLE THEATRE (H. W. Sweetly, mgr.): Onlinan and Wall's Minstrels 6 failed to appear. Adelaide Thurston in Polly Primrose delighted good house 7; very good performance. Burke and McCann 9-14 (except 12) opened in An Irish Nobleman and Arizona Jim to good business. Howe's Pictures 12. Great Lafayette 17. Way Down East 24. Poor Mr. Rich 20. Holy City 21. Rags to Riches 25. Why Girls Go Wrong 28. Brindamour and Nalada 31.

PITTSBURGH—LYRIC THEATRE (H. J. Sinclair, mgr.): Human Hearts 10; pleased two fine audiences. Rags to Riches 10; crowded house; satisfactory performance. Little Outcast 16.—**BROAD STREET** (Continued on page 24.)

LETTER LIST.

WOMEN.

Atwood, Lillian, Hester Armstrong, Zaidée Appleton, Mary Atherling, Gloria Alonso, Mrs. O. H. Arnold, Charlotte Abbott.

Barnes, Evelyn, Dora Blake, Sady Blair, Kathryn Browne, Adelaide, J. Bedell, Ethel Barrington, Carrie Behr, Grace L. Blake, Henriette Brown, Marjory Butler, Melma Bardi, Mrs. Ora Barnes, May Bradley, Mrs. J. P. Barrett, May Burt, Mrs. Harry Bloodgood, Clara Bloodgood, Clara Burton, Frances St. J. Brenon, Marie Barbourka, Virginia Gray, Rose Beaumont, Mabel J. Bardin, Johnstone Bennett, Annie P. Brien, Josie Barrows, Blanche Breneman, Gertrude Berkeley, Marie Blair.

Clark, Gertrude, Jean Cowgill, Mrs. M. G. Clifton, Verne Castro, Isabel Courtney, Catherine Call, Anna Caldwell, Alice M. Cooke, Edna Day, Lillian Lissie, Chester, Norma Garwood, Mabel Gil, Croasse, Hilda Carol, Frances Cummings, Mrs. Conbeur.

Davis, Emma Marie, Frances Duff, Minnie Delmonte, Dollie Davis, Margaret Drew, Helen Duval, Adeline Dunlap, Dora Dunham, Maud Duma, Helen Douglas, Marie L. Day, Grace Dudley, Bessie Dean.

Ellisler, Edie, Marie Estes, Lulu Espey, Mrs. David Edwin, Ethel Earle, Florence Elliott, May Evans.

Fisch, Bertha, Mabel Freyner, Mary Fairchild, Adalade Francis, Marie Franklin, Adalade Fitz-Alan, Nellie Farrington, Bertha L. Ford, Eleanor Folk.

Gelene, Jessie, Virginia Glyndon, B. May Goodale, Bertha Grant, Louise Gardner, Florence Gulse, Beatrice Gamble, Norma Garwood, Mabel Gil.

Heyer, Grace, Violet Holmes, Grace Hunter, Dorothy Hammack, Olivelette Haynes, Mrs. Chas. Hallack, Christine Hill, Pearl A. Hamilton, Delphine Hamilton, Suzanne Halpren, Margat Hobart, Mrs. Walt Hout, Lida Holmes, Elsie Hext, Artie Hall, Kathrine Howland, Elsie Hart, Mrs. Harry Hunter.

Johnson, Sabel, Millie James, Virginia Johnson, Pauline Johnson, Bertha James, Sallie Johnson.

Kingsland, Mrs. Edmund W. Louise E. Keebler, Fanny G. Kross, Mrs. Chas. Kirke, Grace Kimball, Mrs. Alb. P. Keeley, Genevieve Kane, Marion Knight.

Leroy, Marie, Bess Lee, Mrs. Frank Lallan, Pearl Landers, Dorothy Lee, Elsie Lorraine, Amber Lawford, Rachel Lewis, Ethel Lauman, Alberte Lee, Camille Lavis, Lottie Learn, Helen Le Mont, Mae Kirkby Lunn, Mary Lewis, Lillian Landberg, Ida Mae Laurence, Leslie Leigh, Ada Lewis.

Maslin, Minnie, Rose Mayo, Mrs. Charleworth Meakins, Lina Manzani, Etta Baker Martin, Miss K. Mitchell, Margaret Malden, Jane B. Manderville, Marion Merrell, Mae Marrison, Annie Miller, Jane Masbury, Mrs. Ora C. Myers, Ethel Mathews, Mrs. L. Magnus, Florrie Madison, Grace Mulburne, Bessie Maxwell, Goldie Melville, Edna McFarland.

Nice, Kitty, Della Niven, Helen Nelson, Grace Nesmith, Vera Norris.

Ozer, Mignon, Angie Olson, Rose C. O'Neill, May Ovette.

Porvier, Caroline, Ethel Perry, Mrs. Wm. Philbrick, Gene Peters, Anna Pomeroy, Mrs. Theo. H. Price, Vivian Prescott, Ada D. Price, Helen Prindiville.

Rav, Ella, Mabel Roebuck, Emma Rolffe, Beatrice M. Richardson, Helen Richmond, Isabel Reber, Grace Ranworth, Amy Robiere.

Stuart, Marie, Susanne Santje, Kathryn Swann, Alice Sharp, Minnie Seward, Lillian Seely, Edna Seely, May Sullivan, Helen Stewart, E. Carrie Selden, Mrs. M. Leonardo Smith, Julian Scott, Queena Stewart, Rose Swain, Elsie Steele, Elsie Scott, Ada Sayre, Margaret D. Sheppard, Josie Marie Sullivan, Maude Shaline.

Thompson, Ivy, Jennie W. Tanner, Lydia Thompson, May Trank, Laura Thompson, Edythe Totten, Bonnie Thornton, Alice Thornton, Agnes Templeton.

Van Dum, Sue, Edith Van Epps, Gwendolyn Valentine, Bessie D. Van Ness, Violet Varley.

Welsh, Mary, Leagh Williams, Mrs. Fred C. Willson, Edna Woods, Kitty Williams, Bessie Whipples, Cannini Warner, Susan Willis, Arlene Wilson, Jane Wheatley, Elsie Welch, Ella West, Elsie West, Jean E. Ward, Floy Wayne, Edith Williams, Minnie Waters, Mrs. Harry Webster, Gertrude Warwick, Allie Wilson.

York, Lucille, Phyles Young.

Zerre, Mabel.

MEN.

Armstrong, J. R., Sam E. Allen, Jack R. Amory, Mr. Allison, M. B. Ault, Abbott and Bryant.

Bennett, Robt. A., F. S. Beresford, H. B. Belmar, Pickering Brown, Ormond Butler, J. K. Burke, H. J. Ruche, Henry Belmer, Mac M. Barnes, Wm. Burton, B. W. Bass, Gus Bruno, Ed. Barron, Van E. Bort, Paul Barnes, Jack Bristol, Fred Burt, Geo. Bell, Howard Brandon, Jas. L. Bancroft.

Chancy, Chas. E., Walter H. Cluxton, Jno. Costello, Frances Conlan, Bernard Crane, Luke E. Conness, Frank A. Cain, Jean B. Clarendon, Howard Canfield, Wm. C. Crane, Arthur C. Curtis, Jno. J. Carmody, J. C. Callahan, Chas. L. Crane, Richd. Castellia, J. Conway, Walter Clifford, Emmett Corrigan, Bennie Carroll, Colby Family, Dudley Carter, Franklin R. Comstock, Bob Cunningham, Wm. G. L. Clair, H. Lindsey, Campbell, Harry Campbell, Chas. Crossman, Harry Grant, Al. Cooper, Conway and Killean, Carberry and Stanton, Corbely and Burke.

Dalley, Hammond, Wm. F. Devere, Cliff Dean, S. H. Dudley, Jack Drumler, Hampton Del-Ruth, Byron Douglas, P. J. Dugan, Reginald De Koven, Jno. Dunne, Wilson Day, Harry De Lang, Will R. Dean, Jas. Dickson, Herby De Guerre, Harry Daly, A. E. Dabrans, Will J. Dean.

Eliton, Alb., J. W. Earley, Mr. Edlarn, Roydon Eryllyn.

Flood, Geo., M. A. Faris, Ernest Francan, Sam'l Freedman, E. J. Farrell, Dr. Pop Fretwell, Jno. R. Furlong, Harry Freeman, T. S. Finley, Allan K. Foster, Fred Ferguson, Jos. Frohoff, Andrew Forsythe, Harry Fox, Robt. Fulcor, Chas. K. French, R. O. Foster, Fisher and Johnson.

Greene, Walter H., Henry Gunson, Willard Graham, C. J. Goode, Henry Greenwell, Chas. F. Glibney, Harold Grahame, J. H. Gilmore, J. S. Garside, Frank L. Goodwin, E. F. Glickman, Geo. C. Gunther, Wayne Grey, W. Gavline, Walter Goodrich, B. F. Grinnell, J. W. Guldtouch, Gotts and Gotts.

Howard, Frank B., Claude L. Hagen, Walt. R. Hamlet, Jas. Hughes, Ira J. Hewitt, Edward N. Hoyt, Harry Hoffman, Chas. Hunte, H. A. Huse, Jr., E. Francis Howard, W. N. Hammett, Z. M. Harris, Carl Hayden, J. F. Hall, Richd. Hoyer, Herbert, H. W. Guy, Howie, Wm. Hunt, Theo. Hamilton, Bob Hardaway, J. Morgan Hewitt, Chas. T. Hayes, T. C. Hamilton, Lawrence Hanley, W. A. Howell.

Irwin, J., Robt. E. Inman.

Jersey, Ralph, H. D. Johns, E. C. Jay, H. R. Johnson, Granville James, Edw. S. Jolly, Jacobs and Van Tyle.

Kay, Fred C., Carl H. R. L. King, Frank Keene, Phil Kieley, Van H. Kende, Orrin Knox, Robt. Kuhn, Chas. G. Kilpatrick, J. Francis Kirke.

Livingston, Alb., Edward Uchlin, T. Lester, Frank J. Leary, Ed Latell, E. M. Leonard, O. E. Lundwall, Fred S. Lee, Walker P. Lewis, E. Sardia Lawrence, Delle Lilli, Walter Ledman, Frank Laramie, Theo. Larch, St. John Lewis, Harry La Rose, Harry La Mary, War A. Leary, Al. L. Leyburne, Harris Lumberg, Sam J. Lippincott.

Moore, Tom, Jno. W. Moore, Jas. S. Murray, Edward Mowry, Wm. A. Maus, Harry Markham, Mortimer Murdock, I. N. Morris, J. W. Mitchell, Jas. J. Morrison, Fred Mower, Chas. A. Morton, Jas. Murray, Jas. B. Moran, Louis M. Montelle, Ed. J. Murra, Jas. D. Montague, J. K. Murray, Robt. Mansfield, Robt. H. Meredith, Geo. Middleton, Chas. Mortimer, Frank Merritt, Wm. Keller Mack, Robt. R. McGreer, Lean McReynolds, Geo. D. Mackey, Jno. A. McDonagh, Bert McCollom, Ed. McCrummish, A. L. McGuire, H. F. McGarvie, Earl McLellan, J. A. Murphy.

Nagely, C. Lewis, Wm. Norris, Wm. Nash.

Ottley, Jas., Geo. Ober, Wm. H. Oviatt, Frank Owen, J. K. O'Neill, W. H. O'Neill.

Portey, Henri, Jno. A. Preston, C. W. Perry, W. H. Peake, Will R. Peters, Hal E. Parker, David Proctor, Jas. D. Polk, Eugene W. Presbury, T. Avery Prentice, David P. Perkins, W. H. Powers, Jas. D. Plant, Wm. E. Purcell, T. P. Parker, Fredk. Pfaff, Leo Parmet, F. B. Pease, J. Fay Palmer, Pantzer Trio.

Redmond, Alb., Wakefield G. Reed, A. B. Robbins, Chas. Ross, Jas. E. Rosen, Jno. E. Rose, Marcus Rostell, J. F. Ryan, Frank Richmond, Wm. W. Randall, Chas. W. Roberts, Edmund Russell, C. O. Reiche, Abe Rauch, W. Y. M. Roe.

Short, F. Lee, C. G. Sheriff, Thos. Suance, Russell Sneed, R. B. E. Smith, Geo. Porter Smith, Jas. Shesgreen, Louis Shen, Fredk. Smith, C. R. Schutte, Russell Simpson, Jno. Sutter, Robt. Sherman, Morris R. Saunders.

Travers, Henry, Chas. O. Toole, Jas. Thatcher, Howard F. Taylor, B. F. Taylor.

Utter, Wm. W. H., Lou Vizard, Arthur B. Voget.

Vodery, Wm. H., Wm. Wadsworth, Joe Wicks, Jos. P. Winter, Jeff D. Williams, Jas. Willson, Jos. Ward, Jno. West, Thos. Walsh, Wm. C. Wild, Jno. P. Wilson, Kendall Weston, Fred Wynne, Gus C. Weinberg, Wm. R. Walters, Jas. Waldron, Herbt. H. Winslow, Dawson and White.

Yerance, Wm., J. Yates, Francis Yale.

Zappert, Chas. J., Chas. Zazelle.

REGISTERED MATTER.

Clara Paulet, Miss M. B. Moulton, Mamie Johnston, Lyman F. Tucker, P. A. Demerest, Chas. E. Olancy, D. E. Hart, W. Rhodes, Frank E. Rowan, Wm. Stanford, Oliver C. Patten.

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VAUDEVILLE.

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MANAGERS vs. METCALFE.

A SENSATIONAL CASE DEVELOPED IN NEW YORK CITY.

Following the Loss of a Libel Suit by Klaw and Erlanger Against "Life," the Metropolitan Managers' Association Resolve to Bar "Life's" Critic from Their Theatres on the Claim that He Is a "Jew-Baiter"—A Series of Remarkable Relative Events.

In January, 1904, shortly after the Iroquois Theatre fire in Chicago, Life published a cartoon showing the padlocked door of the theatre, with the figure of Death at one side, and having underneath it the words: "Messrs. Klaw and Erlanger present Mr. Bluebeard." The publication of the picture incensed the managers so that they instituted an action for libel against Life, claiming damages to the extent of \$100,000. The Mirror last week gave a brief account of the case.

The suit came up for trial on Jan. 3 in the United States Court, the hearings being held in the court room in the Post Office Building in this city before Justice Wallace and a jury of uncommonly intelligent men, as are nearly all the juries that sit on cases in this court.

The plaintiffs were represented by Palmer and Adams, and the defendants' interests were looked after by Samuel H. Ordway, of Spencer, Ordway and Wierum, of 27 William street, New York. The case was opened by the submitting, by plaintiffs' counsel, of a copy of Life containing the alleged libelous cartoon. Its publication was admitted by counsel for the defense.

Joseph Brooks was called as a witness for the plaintiffs and testified as to the manner in which Mr. Bluebeard had been booked for the Iroquois Theatre.

Walter Damrosch, the musical director, and Charles Burnham, business manager of Wallack's Theatre, were called to give testimony as to the character of the plaintiffs. Both witnesses were of the opinion that the plaintiffs were men of irreproachable character. The auditor employed by Klaw and Erlanger was called to testify in reference to some accounts.

Mr. Ordway, on behalf of the defendants, submitted a large number of depositions taken in Chicago, which covered the entire question of the origin of the fire, but the judge ruled out most of this testimony and directed that only testimony relating to the question of locked exits should be admitted, as this was the subject of the cartoon upon the publication of which the libel suit was instituted.

The contention of plaintiffs' counsel was that Klaw and Erlanger, as proprietors of Mr. Bluebeard and as booking agents of the attraction, were in no way responsible for the safety of the exits in case of accident.

Mr. Ordway sprang a surprise on his opponents that took them completely off their feet by arguing that the proprietors and managers of the attraction playing at the theatre were equally responsible with the house management for the safety of the spectators.

The judge agreed with Mr. Ordway and charged the jury to the effect that as booking agents of the theatre, and as proprietors and producers of the play, they were bound to use due and reasonable care to see that the spectators whom they invited to the performance had a reasonably safe place in which to see the play and reasonably safe and ready means of egress in case of fire. The judge left it to the jury to decide upon the evidence whether Klaw and Erlanger had used due and reasonable care in these respects.

The principal witnesses called on behalf of the defendants were Mr. Marshall, the architect of the Iroquois Theatre, and A. L. Erlanger, one of the plaintiffs in the case. Mr. Marshall was examined as to the construction of the house, and Mr. Erlanger gave testimony concerning the business details connected with the Iroquois Theatre Company.

The case was tried strictly on its merits, and no question outside of the one at issue were introduced. The case began on Jan. 3, and on Jan. 6 it was given to the jury, who returned a verdict in favor of the defendants after less than five minutes' deliberation.

The legal result of this trial is of the greatest interest to traveling managers, as the inference to be taken from the verdict of the jury is that the manager of an attraction is just as responsible for the safety of an audience as is the manager of the theatre in which the attraction is playing.

The case already has had other than legal results that form the principal topic in theatrical circles. After the decision in the matter became known reports were published in various papers of a violent scene in the lobby of the court building in which Abraham L. Erlanger was the principal figure. Evidently enraged by the result of the case, Erlanger encountered Mr. Metcalfe and threatened to beat the critic's face into a pulp if he should ever even mention Erlanger's name again in Life. There was talk of Mr. Metcalfe's putting Erlanger under bonds to keep the peace, but at last accounts he had not done so. Mr. Metcalfe, however, when seen by a Mirror representative showed no sign whatever that he feared consequences or was to be influenced by bullying.

The strangest result in the matter was developed last Thursday, when, at a meeting of the New York Theatrical Managers' Association, a resolution to bar Mr. Metcalfe from a majority of the theatres of the city was passed. The resolution was in these terms:

"Resolved, That James S. Metcalfe, of Life, for his bitter and unwarranted racial attacks on the members of this association, be herewith excluded from all the theatres represented by this body."

Following is a list of theatres controlled by members of the Managers' Association, with their managers:

Theatres	Managers
Academy of Music	E. G. Gilmore
American	Weiss, Klaw and Erlanger
Broadway	Sam and Lee Shubert
Casino	Sam and Lee Shubert
Circle	Percy Williams
Criterion	Charles Frohman
Dewey	Klaw and Sullivan
Empire	Charles Frohman
Fourteenth Street	J. Wesley Rosenquest
Garden	Henry W. Savage
Garrick	Charles Frohman (William Harris)
Gotham	Klaus and Sullivan
Grand	John Springer
Harlem	A. Lichtenstein
Herald Square	Charles Frohman
Hudson	Henry B. Harris
Hurler and Seamon's	Hurtig and Seamon
Irvine Place	Helmut Conried
Kulkerbocker	Al. Hayman
Keith's	B. F. Keith
Levy Fields	Hamlin, Mitchell, and Fields
Lyceum	Daniel Frohman
Liberty	Klaw and Erlanger
Majestic	Stair and Wilbur
Metropolis	Henry Rosenberg
Metropolitan Opera House	Heinrich Conried
Murray Hill	W. T. Keogh
New Amsterdam	Klaw and Erlanger
New Orleans	Leo Sumner
New Star	W. T. Keogh
New York	Klaw and Erlanger
Pastor's	Tony Pastor
Princess	Sam and Lee Shubert
Proctor's Fifth Avenue	
Proctor's Fifty-eighth Street	F. F. Proctor
Proctor's Twenty-third Street	
Savoy	Charles Frohman and Frank McKee
Victoria	Oscar Hammerstein
Wallack's	Charles Burnham
Weber Music Hall	Weber and Ziegfeld
West End	George Blumenthal
Yorkville	M. R. Blumberg
Windsor	Al. H. Woods

It is quite safe to assume that several of these managers did not vote for and at least privately

do not indorse the resolution excluding Mr. Metcalfe.

Daniel Frohman, president of the association, said to a Herald reporter in defense of this action:

"Each member of the association will look after his own theatre, and I have no doubt that the agreement to exclude Mr. Metcalfe will be enforced. It is not unlikely, however, that Mr. Metcalfe can pass the door unnoticed. We are informed that we are well within our rights in refusing admission to Mr. Metcalfe even should he purchase a ticket. The ticket is a personal license to enter the property of the proprietor of a theatre, and he has the right to refuse to permit any persons to enter who may be objectionable to him. That has been decided in the ticket speculator cases. The only redress which he could have would be to sue for the price of the ticket."

Mr. Frohman, in interviews published on Friday and Saturday last, said:

"Mr. Metcalfe's repeated attacks upon the Jewish race were responsible for the boycott declared against him by the Theatrical Managers' Association. He has gone out of his way to cast slurs at Jewish people, and has attacked managers, not because they were owners of theatres and companies, but because they were Jews."

"Each manager will look after his own theatre," he said, "and Mr. Metcalfe will be refused admission at every one of our forty-seven theatres where he is recognized. It is not likely that he can pass the door unnoticed."

"Life started out some years ago to make slanders and ridiculing statements against the Jewish race," continued Mr. Frohman. "Its slurs were not confined to the theatrical people, but extended to Jews as Jews in every walk of life. Tradesmen, financiers and professional men were attacked. In time its animosity, probably through its inability to have any effect, narrowed down to scurrilous flings at Jews connected with New York theatres. Mr. Metcalfe conducted a bitter personal attack against these men as Jews without any attempt at theatrical criticism. It was for this reason that the association was moved to declare a boycott."

"Mr. Metcalfe has frequently attacked me personally, and has assailed my play, my players, and my playhouses. To criticism thus directed, no matter how vituperative, I never had anything to say. Had he thus confined his notices I should still give them or any one else free access to any theatre with which I may happen to be connected. But to assail systematically the Jewish race and do so by using the theatres as a cloak makes him an objectionable person to forty-seven theatres in this city."

It is said that at the meeting of the managers Klaw and Erlanger offered to leave the room while the association considered the resolution, although they did not leave, and that after the action they denied that it was inspired by them.

Nothing else was talked about to the exclusion of this topic on Friday and Saturday by managers. Several managers, who claimed that they had no hand in the passage of the resolution, one report being that there really were but six managers present when the action was taken—are reported to have expressed the opinion after discussion of the matter became general among them that the action against Mr. Metcalfe was "too severe."

One manager, who refused to give his name, said:

"It was never supposed by us that the association was to constitute a defensive alliance of this character. In my opinion the resolution is an outrage and a direct attack against the newspaper and literary fraternity. Although a member of the Theatrical Managers' Association, this manager did not attend the meeting on Thursday."

Privately managers here and there express opinions strongly against the passage of the resolution, but they refuse to openly express themselves, because, they say, they would incur the enmity of certain powerful managers who could ruin them.

Mr. Metcalfe, in an interview, said:

"Neither Mr. Mitchell, the editor of Life, nor I believe it best to act hastily in this matter. We need not hurry to answer an action so manifestly unjust to me. The action by the managers was influenced by certain managers to satisfy a feeling of revenge. Many of the managers have already notified me of their sympathy in the present controversy. Some have already sent me tickets. Others, I understand, will do so in the near future. There is no secret about the matter that it is in the power of certain powerful managers in New York to ruin almost any manager in the city. These managers control practically the bookings of every theatre of prominence in the entire United States. For that reason many managers hesitate to give public expression to what private opinions they may have in this matter."

Mr. Metcalfe would not personally discuss the matter further at this time.

Some days before the action taken by the association, Weber and Ziegfeld and the Shubert Brothers had sent Mr. Metcalfe tickets to performances at the Weber Music Hall and the Lyric Theatre. After the action of the association the Shuberts sent him word that that invitation was withdrawn. Mr. Metcalfe stated that he would be cowardly not to go, and so was present at the Weber Music Hall in the afternoon and the Lyric Theatre Saturday night with his lawyer, but no aggressive action was taken by either party in the case.

In a review of and comment upon the matter Life this week will say:

"An effort has been made to make it appear that in the matter of Life's criticisms of the Theatrical Trust and its methods this journal has been actuated by racial or anti-Semitic prejudice. That phase of the question has been repeatedly discussed in these columns. We think it has been made clear that our contention has not been against the unworthy members of the Trust as Jews. Life has never regarded them as worthy representatives of the Jewish faith. It has been intimated to us that the course of this journal in this matter has not been a cause of offense to the better class of Jews in this community."

JOHN MATTHEWS PASSES AWAY.

There is grief among the members of the theatrical profession over the sudden death of John Matthews, a capable actor and true man of the old school. In his life of sixty-nine years there had been much of tragedy and romance. One of the incidents which had made him famous with the last generation was the fact that as a member of John T. Ford's company supporting Laura Keane in Our American Cousin, he was on the stage of Ford's Theatre, Washington, on the fateful night of the assassination of President Lincoln. In his day Mr. Matthews had supported many famous players, among them Edwin Forrest and Edwin Booth.

On the evening of Jan. 10 Mr. Matthews left the little furnished room in the boarding house at 236 West Thirty-third Street, which he had called home for the past twenty years or more, and where he had always welcomed his friends and oft-times sheltered those who needed refuge, to attend the performance of Viola Allen in The Winter's Tale, a play in which he had often appeared in earlier days. On his return he chatted about the play for an hour with his landlady, Mrs. Mary Kimball, an old friend, to whom he was greatly devoted, and then retired.

When Mrs. Kimball went to call her old friend on the morning of Jan. 11, as was always her custom, his voice did not respond to her repeated knockings. When the door was opened Mr. Matthews was found dead in bed. Heart failure had taken him in the night, and the little room with its collection of theatrical souvenirs and autograph portraits of famous actors and celebrities seemed indeed empty. Mrs. Kimball was prostrated by the event.

John Matthews was an Englishman by birth, and came to this country at an early age. He was never married. He always throughout his career preferred character and eccentric parts, to which his personality lent itself particularly well. In his personal character, honesty and sincerity shone out always as prominent traits.

He detested shams of any sort. He was brusque in his manner, but a more kind-hearted man never lived, as many of his less fortunate professional brethren who often accepted his benevolence will always remember.

Mr. Matthews was one of the closest friends of J. Wilkes Booth, a fact which came near being his undoing after the assassination of Lincoln. It was believed then that Matthews, as the friend and room mate of Booth, was one of the conspirators in the plot to kill many Government officials that was then unearthed. Mr. Matthews was arrested as an accomplice of Booth, and was held a prisoner for several weeks, until he proved conclusively that he was not concerned in the plot, and had no inkling or knowledge that President Lincoln's murder had been planned. It is a remarkable fact that President Lincoln died in the room then occupied by Mr. Matthews, and upon the very bed where J. Wilkes Booth had so often slept.

Many of Matthews' friends believed that the old actor knew more of the details of the night when he stood in the wings of the stage of Ford's Theatre and saw J. Wilkes Booth rush across it, smoking revolver in hand, but if he knew more in any way of the tragedy, he died without having revealed it. It is by the courtesy of J. L. Carhart, the close friend of Mr. Matthews, that THE MIRROR is enabled herewith to reproduce the play bill, one of the few still preserved, showing the cast of performers on that historic night in Washington. May Hart, Mr. Emerson, W. F. Ferguson, and Harry Mack are the only members of this cast who are still living. W. F. Ferguson was at that time the call-boy at Ford's Theatre, and got his chance in the cast to fill a part for an absent actor.

In 1868 Mr. Matthews played with Rose and Harry Watkins in Caught at Last, at the old Theatre Comique. He appeared at the Fourteenth Street Theatre on March 4, 1871, playing De Berlinghen in the support of Edwin Forrest as Richelieu. He was in the cast of Under Two

FORD'S THEATRE
TENTH STREET, ABOVE E.
SEASON II..... WEEK XXXI..... NIGHT 191
WHOLE NUMBER OF NIGHTS, 465
JOHN T. FORD..... PROPRIETOR AND MANAGER
(Also of Holiday St. Theatre, Baltimore, and Academy of Music, Philadelphia)
Stage Manager..... J. B. WRIGHT
Treasurer..... H. CLAY FORD

Friday Evening April 14th, 1866.

THIS EVENING.

The Performance will be honored by the presence of

PRESIDENT LINCOLN.

BENEFIT

—AND—

LAST NIGHT

OF MISS

LAURA KEENE

THE DISTINGUISHED MANAGERESS, AUTHOR, AND ACTRESS.

Supported by

MR. JOHN DYOTT

AND

MR. HARRY HAWK

TOM TAYLOR'S CELEBRATED ECCEINTRO COMEDY

As originally produced in America by Miss Keane, and performed by her up words of

ONE THOUSAND NIGHTS

ENTITLED

OUR AMERICAN

COUSIN

FLORENCE TRENCHARD..... MISS LAURA KEENE

Abel Marroth, Clerk to Attorney..... John Dyott

Ass. Treasurer..... Harry Hawk

Mr. Edward Trenchard..... T. G. GOURLAY

Lord Dundreary..... E. A. EMERSON

Mr. O'Leary, Attorney..... J. B. WRIGHT

Lieutenant Vernon, B. N..... W. J. FERGUSON

Captain De Boile..... G. BYRNES

Baldpate, a Valet..... G. O. SPEAR

John Winkler, a Gardener..... J. L. DEBONAY

Reaper, a Groom..... J. B. WRIGHT

Bullfinch..... G. A. PARKHURST and L. JOHNSON

Mary Trenchard..... Miss J. GOURLAY

Mrs. Knickerbocker..... Miss E. H. HART

Augusta..... Miss H. TRUENMAN

Georgiana..... Miss M. HART

Sharpe..... Miss J. H. EVANS

Stallion..... Miss M. GOURLAY

BENEFIT OF Miss JENNIE GOURLAY

When will be presented J. BOURBOULAC'S Great Sensational Drama,

THE OCTOBER.

Rehearsal Monday, April 17, Engagement of the YOUNG AMERICAN

EDWIN ADAMS

FOR TWELVE NIGHTS ONLY

THE PRICES OF ADMISSION:

Orchestra..... \$1.00

Dress Circle and Parquette..... 75

Family Circle..... 50

Private Boxes..... \$6 and \$10

J. B. FORD, Business Manager.

14, Brown, Printer, Washington, D. C.

Flags as produced by E. F. Thorne at the

Olympic Theatre in 1873, and in the same

season played Nick Vedder to the Rip Van Winkle

of Robert McWade.

Mr. Matthews was in the cast as an officer of

the guard in the first production on any stage

of The Two Orphans at the Union Square The-

atre on Dec. 21, 1875, with Kate Claxton and

Rose Eytling. He also appeared in the play later,

and was in the cast on the night of the

burning of the Brooklyn Theatre, December 5,

1876.

Previous to this 1874 had contained some fa-

mous dates for him when he appeared on Oct.

19 with Adelaide Nelson at the Lyceum The-

atre as Borachio in Much Ado About Nothing,

and on Oct. 26 with Clara Morris at the Union

Square Theatre as Gaylord in The Hunchback.

In this season he also appeared as Counsel for

the Defense in the first production of The

Gilded Age at the Park Theatre.

He played Marcellus in Edwin Booth's pro-

duction of Hamlet at the Grand Opera House



Photo James, N. Y.

You Like It, the Landlord in The Lady of Lyons, the Friar in Much Ado About Nothing, Cardell in Lady Clancarty, and Peter in Romeo and Juliet.

Among other notable appearances, he played Malby in The Ticket of Leave Man with Mr. and Mrs. W. J. Florence at the Grand Opera House on Oct. 3, 1882. He supported J. B. Studley in The Bells at the Fifth Avenue Theatre in April, 1878.

He appeared also with Charles Coghlan and Agnes Booth in the first production of Pink Dominoes at the Union Square Theatre on Aug. 16, 1877.

For two seasons he supported Dion Boucicault, playing Sergeant Jones in The Shaughraun at the Grand Opera House. He also played with F. S. Chanfrau in 1877 as Washington Stubbs in Kilt the Arkansas Traveler.

On May 26, 1880, he appeared with W. B. Cahill in The Croothawn at Booth's Theatre, and in the same season he supported Frederick Paulding in The Love of His Life at the Union Square Theatre. It was at the same theatre that Mr. Matthews appeared as Mr. Bancroft in the first performance of The Lights o' London on Dec. 5, 1881.

Among other players with whom their sterling actor appeared in his earlier days were: Signora Majorini in Husband and Wife, G. C. Boniface in David Garrick in 1877 at the Grand Opera House, Eugene Legrand in her debut in Solange at the Union Square Theatre on May 2, 1882, when Mr. Matthews played Wash Wimple, a colored servant, with George Clarke at the Fifth Avenue Theatre in 1878 as Father Brady in The Good Demon.

In 1883 he appeared at the Mount Morris Theatre as Mr. Wigley in The Long Strike. In the part of William Pulaski he supported Joseph Haworth in the first production of The Fatal Letter at the Union Square Theatre on April 14, 1884.

He had appeared with James O'Neill in January, 1882, as Doctor Koureff in The Dancheffs at the Union Square Theatre. He played Squire Griggs in the first production of The Blue and the Gray at Niblo's in 1884.

Mr. Matthews appeared with Frank Mayo in the first production of The Royal Guard, playing Pouchet, at the People's Theatre on June 8, 1887. He appeared in Bligh Frisby the same season. He was also in the cast of The Stepping Stone at the Park Theatre. Among his late stage appearances were: As Hawkins with James O'Neill in The Envoy at the Star Theatre in 1891, and in the same season at the Star as Mike O'Callaghan with Wilton Lackaye in The Power of the Press.

Since then he had been offered many engagements, but preferred to hold his position as fund, in which capacity he had visited the sick and needy during the past twelve years. In this position, up to the very last, he gave by his warm-hearted, helpful and conscientious work the fullest equivalent for what he received. As an official of the fund remarked, "It will be hard to replace the dear old man. There is no one who knew everything so well as he, nor how to do just the right thing."

Mr. Matthews was at no time an object of charity, as has been erroneously stated. His life was insured, and out of this insurance will be paid his funeral expenses. He was a Mason and a member of Nobles of the Mystic Shrine. It was under the auspices of these organizations that his funeral took place from the Masonic Temple, at Sixth Avenue and Twenty-third Street, at 2 P. M. on Jan. 13, though no Masonic rites were observed.

In accordance with written directions which were found in Mr. Matthews' room after his death, the funeral services were conducted with the greatest simplicity possible.

The simple black casket was borne between two lines of old-time friends, who stood with heads bowed in grief as all that was mortal of a true-hearted man was tenderly placed in the centre of the large hall.

On the platform rested the few beautiful flowers sent; a crescent of white roses on a base of lilies from his fellow Nobles of the Mystic Shrine, a wreath of white hyacinths and leaves from C. Leslie Allen, and a bouquet of carnations from an old friend, Wilson S. Ross, of Wisconsin.

The Rev. Dr. George Houghton, of the "Little Church Around the Corner," an old friend of the deceased actor, read with most impressive feeling the Episcopal service for the dead.

There was no eulogy, no words of praise, save the unspoken ones that welled up in the hearts of many among the gathering of friends, in memory of kind words spoken and good deeds done; and finally the peace-bringing words of Tennyson's "Crossing the Bar," read by Dr. Houghton:

"And may there be no sadness of farewell when I depart. . . . I hope to see my Pilot face to face when I have crossed the bar."

Then the casket was opened for a last farewell, and those who gazed with moist eyes at the peaceful face knew that John Matthews had given his better part to Heaven and slept in peace. Had the attendance been much larger those who were his debtors for kindnesses received would not have all been included. The interment was made in the Shriners' plot in the Kensico cemetery.

Among his friends and old-time associates who were present at the funeral services were: Frank Mordaunt, Frank Roberts, J. L. Carhart, E. A. Eberle, E. M. Holland, John W. Thompson, Colonel T. Allison Brown, Alfred Becks, Tillie McHenry, Mrs. James Meade, wife of an old-time manager and Mr. Matthews' friend for forty years; Dr. Walter M. Fleming, and Secretary Saram Ellison, of the Mystic Shriners; C. Leslie Allen, Charles J. Edmonds, William Elling, Kit Clark, Frank Ambrose, J. P. Matthews, Captain John Brogan, George Lynch, Major John Burke, Philip Engel, Eben Plympton, John Jack, C. H. Bradshaw, N. S. Wood, Frank Lamb, William Revnier, Kate Hayden, Gus Heckler, Mrs. Nellie Taylor, Sidney Cowles, and Mrs. Sheridan Corbin, from the Actors' Home; Mrs. Edwards, Mrs. Ballett, Irene Ackerman, Mrs. Farnen, Mrs. Eben Thorne, Wilson S. Ross, ex-Com. missioner William Andrews, John Giffen, S. K. Chester, George Denham, Murray Woods, William Brown, Samuel Rogers, G. C. Boniface, Jr., Arthur Morland and others.

BLANCHE BATES AS KATHERINE.

Blanche Bates gave a special matinee performance Jan. 12 in the Grand Opera House in San Francisco of Katherine and Petruchio, William Winter's version of The Taming of the Shrew, which he wrote for Edwin Booth. The Shakespearean comedy scored a splendid success, and at the end of the performance Miss Bates was forced to make a speech, in which she said she hoped to appear in Shakespearean plays next season.

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Madame Belle Cole, the American contralto, since died at her home in South Kensington, London, last Feb. 5, after a long illness. She was born in a farmhouse at Chautauque, N. Y., of parents who were ardent lovers of music. At a very early age she learned the singing as a soprano in the village church at Jamestown, N. Y. When eighteen she commenced her musical studies in earnest under leading professors in New York City. She soon became popular as a soloist in the Fifth Avenue church in New York city. Later she gave up her lessons, trained

100

MMER STOCK, care MIRROR.

WHITTESEY, WHITE (Belasco, Mayer and Price, mgrs.): Portland, Ore., Jan. 15-21, Tacoma, Wash., Jan. 18-21, Seattle, Jan. 22-23.
WILCOX (W. P. Crosby, mgr.): Ubrichs, Wis., Jan. 17, Canton 18.
WILLY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Dayton, O., Jan. 16-18, Indianapolis, Ind., 19-21, Chicago, Ill., 22-23.
WILLY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Elgin, Ill., Jan. 17, Rockford 18, Redell, Wis., 19, Janesville 20, Madison 21, Oshkosh 22, Beaver Dam 23, Portage 24, La Crosse 25, Winona, Minn., 26, Mankato 28.
WILLY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Du Bois, Pa., Jan. 17, Clearfield 18, Bellefonte 19, Lock Haven 20, Williamsport 21, Milton 22, Lewisburg 23, Bloomsburg 25, Mahanoy City 26, Mt. Carmel 27, Shenandoah 28.
WILLY WOMEN SIN (Jake B. Murray, mgr.): Boulder, Col., Jan. 17, Longmont 18, Windsor 19, Central City 20, Colorado Springs 21, Denver 22-23.
WILEY IN NAME ONLY (Garland Gaden, mgr.): Findlay, O., Jan. 17, Sandusky 18, Chicago Junction 20, Mansfield 21, Canton 23, Oil City, Pa., 24, Franklin 25, Bradford 26.
WILLARD (W. P. Crosby, mgr.): New York city Jan. 23-Feb. 4.
WILSON, AL. H.: Syracuse, N. Y., Jan. 16-18, Rochester 19-21.
WILSON, FRANCIS: New York city Jan. 2-Indefinite.
WOLFE, HARRISON J. (W. F. Howe, mgr.): Topeka, Kan., Jan. 17, Salina 18, Emporia 19, Wichita 20.
WYNDHAM, CHARLES: New York city Dec. 14-Indefinite.
YOUNGERS BROTHERS (A. A. Jack, mgr.): New York city Jan. 15-21, Holyoke, Mass., 23-25, Manchester, N. H., 26-28.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.-Indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.-Indefinite.
BALDWIN-MELVILLE: New Orleans, La.-Indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.-Indefinite.
BILOU THEATRE: Philadelphia, Pa.-Indefinite.
BISHOP: Oakland, Cal.-Indefinite.
BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn.-Indefinite.
CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago-Indefinite.
CASTLE SQUARE: Boston, Mass.-Indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.-Indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.-Indefinite.
COLUMBIA (W. P. Crosby, mgr.): Portland, Ore.-Indefinite.
DAVIS, HARRY: Pittsburgh, Pa.-Indefinite.
FERRIS: Minneapolis, Minn.-Indefinite.
FORBES: Cincinnati, O.-Indefinite.
FORBES: Philadelphia, Pa.-Indefinite.
GERMAN THEATRE (Hermann and Webb, mgrs.): St. Louis, Mo.-Indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14-Indefinite.
GRAND OPERA HOUSE STOCK: New Orleans, La.-Indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.-Indefinite.
HOPKINS, JACK: Appleton, Wis.-Indefinite.
HOPKINS STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 10-Indefinite.
IRVING PLACE: New York city Oct. 6-Indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10-Indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-Indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15-Indefinite.
PLAYERS, THE: Chicago, Ill.-Indefinite.
PROCTOR'S 125TH STREET: New York city-Indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10-Indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1-Indefinite.
SAVOY THEATRE: New Orleans, La.-Indefinite.
SHIRLEY, JESSIE: Spokane, Wash.-Indefinite.
SNOW, MORTIMER: Scranton, Pa.-Indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15-Indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.-Indefinite.
THANHOUSER: Milwaukee, Wis., July 7-Indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.-Indefinite.
ULRICH: Los Angeles, Cal.-Indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.-Indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.-Indefinite.
WILSON-WATERMAN: Houston, Tex., Sept. 5-Indefinite.
WILSON-WATERMAN: Dallas, Tex., Oct. 5-Indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Mobile, Ala., Jan. 18-21.
BRECKENRIDGE, CHARLES, STOCK: Marysville, Mo., Jan. 16-21, Trenton 22-23.
BROWN, KIRK: Appleton and Washburn, mgrs.: Binghamton, N. Y., Jan. 16-21, Pottsville, Pa., 22-23.
BROWN'S COMEDY (T. M. Brown, mgr.): Marianna, Ark., Jan. 16-18, Brinkley 19-21, Forrest City 23-25.
BUNTING, EMMA (Earl Burgess, mgr.): Canton, O., Jan. 16-21, New Castle, Pa., 23-25.
CARPENTER, FRANKIE (Jere Grady, mgr.): Taunton, Mass., Jan. 16-21, Lowell 23-25.
CARROLL COMEDY: Morristown, Tenn., Jan. 16-18.
CHAMPION, CHARLES, STOCK: Johnston, N. Y., Jan. 16-21.
COLE, RELIA, COMEDIANS: Shawnee, Okla., Jan. 16-18.
COLONIAL STOCK: Livermore Falls, Me., Jan. 16-21, Waterville 23-25.
COOK-CHURCH (W. Taylor, mgr.): Chester, Pa., Jan. 16-21, Reading 23-25.
CURTIS DRAMATIC (M. H. Curtis, mgr.): La Crosse, Kan., Jan. 16-18, McCracken 19-21.
DAVIDSON STOCK (A. E. Davidson, mgr.): Freeport, Ill., Jan. 16-21, Sterling 23-25.
DE MACKS: St. Louis, Mo., Jan. 16-21.
EDWARDS STOCK (Jeff Hall, mgr.): Ashland, Ky., Jan. 16-21, Ironton, O., 23-25, Maysville, Ky., 26-28.
ELWIN, LORNE (Geo. A. Heckel, mgr.): St. Albans, Vt., Columbus, Kan., 23-Feb. 4.
FENBERG STOCK: Schenectady, N. Y., Jan. 16-21.
FISHER AND WALTERS: Richmond, Ind., Jan. 16-21, Union City 23-25, Greenville, O., 26-28.
FISKE, MAY: Norwich, Conn., Jan. 16-21, North Adams, Mass., 30-Feb. 4.
FISKE AND STOCK: Bath, Me., Jan. 16-21, Augusta 23-25.
FLYNN'S, JOSEPH J., STOCK (W. S. Bates, mgr.): Nashua, N. H., Jan. 16-21, Concord 23-25.
GALL, DON C.: Salina, Kan., Jan. 20-Feb. 5.
HAMILTON, KENNEDY: Allentown, Pa., Jan. 16-18, Reading 19-21, Elizabeth, N. J., 23-25.
HARBOUR COMEDY (W. H. Shine, mgr.): Fitchburg, Mass., Jan. 16-21, Brockton 23-25.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Greenville, S. C., Jan. 16-21.
HARVEY AND CAGE: Gloversville, N. Y., Jan. 16-21, Amsterdam 23-25.
HAYWARD, GRACE (Winters and Kress, mgrs.): Saginaw, Mich., Jan. 15-21, Bay City 22-23.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Bloomfield, Ind., Jan. 17, Edinburg 18, Knoxville 19, Indianapolis 20, Winteret 21, Osceola 23, Creston 24, Greenfield 25, Corning 26.
HERALD SQUARE STOCK: Newport, Me., Jan. 16-20.
HIMMELIN'S IDEALS (Jno. A. Himmelein, mgr.): Easton, Pa., Jan. 16-21.
HOWARD-DORSET (A. M. Miller, bus. mgr.): Alliance, O., Jan. 16-21, Steubenville 23-25.
HOYT'S COMEDY (H. G. Allen, mgr.): Pittsburgh, Pa., Jan. 16-18, Wapakachie 19-21, Bonham 23-25.
KARROLL'S: Lewiston, Me., Jan. 16-21, Portsmouth, N. H., 23-25.
KEITH STOCK (Dol Lawrence, mgr.): Bellingham, Wash., Jan. 9-24.
KELLER STOCK (A. M. Keller, mgr.): Downs, Kan., Jan. 16-21.
KENNEDY, JAMES: Tiffin, O., Jan. 16-21.
KEYSTONE DRAMATIC: Augusta, Me., Jan. 16-21, Bath 23-25.
KRAK-URBAN STOCK (Fred Graham, mgr.): Plattsburg, N. Y., Jan. 16-21.
LEROY STOCK (Leroy and Schaw, mgrs.): Franklin, Ind., Jan. 16-21.
LONG, FRANK E.: Ashland, Wis., Jan. 16-21.
LORNE, ELWIN: Plattsburg, N. Y., Jan. 16-21, Saranac Lake 23-25.
LYCEUM COMEDY: Montford, Wis., Jan. 16-21.
LYCEUM STOCK (E. G. Grosjean, mgr.): Durant, I. T., Jan. 12-14, Denison 16-18.
LYONS, LILLIAN (Frank J. Dean, mgr.): Greenville, Mich., Jan. 16-21, Stanton 23-25.
LYRIC STOCK (Nick Perry, mgr.): Booneville, N. Y., Jan. 16-21.
MCALLIFFE, JERE: Newburg, N. Y., Jan. 16-21, Yonkers 23-25.
MCANULTY, BURKE: Renova, Pa., Jan. 16-18, Clearfield 19-21, Bradford 23-25.
MCDONALD STOCK (G. W. McDonald, mgr.): South McAlester, I. T., Jan. 16-21, Tishomingo 23-25, Ardmore 26-28.
MACK, WILBUR: Montpelier, Ind., Jan. 23-25, Shelbyville 26-28, Madison 30-Feb. 4.
MARKS BROTHERS (Joe Marks, mgr.): St. Thomas, Can., Jan. 16-21, Chatham 23-Feb. 1.
MARKS, TOM, STOCK (Tom Marks, mgr.): Phoenix, Ariz., Jan. 16-18, Greenwood 19-21, Grand Forks 23-25, Republic, Wash., 26-28.
MASON, LILLIAN: Perry, Okla., Jan. 16-21.
MATHES, CLARA: Vancouver, B. C.-Indefinite.
MATHEM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Summit, S. D., 16-18, Wauboy 19-21.
MELVILLE DRAMATIC (M. Melville, mgr.): Waldo, Ark., Jan. 16-21, Magnolia 23-25.

MOORE'S STOCK (Frank A. Moore, mgr.): Charetton, O., Jan. 16-21.
MOOREY STOCK (Le Comte and Fleisher, mgrs.): Ardmore, I. T., Jan. 16-21, Guthrie 23-25.
MURRAY AND MACKAY (John J. Murray, mgr.): Waverly, N. Y., Jan. 16-21, Port Jervis 23-25.
MYERS, IRENE: Lynn, Mass., Jan. 16-21, Lewiston, Me., 23-25.
MYERS STOCK (Sam Allen, mgr.): Marietta, O., Jan. 16-21, Bellefleur 23-25.
MYRLE-HARDER (Eugene J. Hall, mgr.): Glens Falls, N. Y., Jan. 16-21, Watertown 23-25.
MYRLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Lawrence, Mass., Jan. 16-21, Lynn 23-25.
NEVILLE, MARGARET (Wm. Cradock, mgr.): New Albany, Ind., Jan. 16-21, Frankfort, Ky., 23-25, Paris 26-28.
NEVILL-TANNER (Nevius Brothers, mgrs.): Roanoke, Ill., Jan. 16-18, Minn. 19-21, Macon 23-25.
NEWMAN'S ENTERTAINERS: Minden Mines, Mo., Jan. 16-21.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): South Bend, Ind., Jan. 16-21.
NORTH BROTHERS' COMEDY (Western; F. O. Carter, mgr.): Sherman, Tex., Jan. 16-21.
NYE, TOM FRANKLIN: Hartford, Ark., Jan. 16-21.
PAYTON, CORSE, STOCK (David Ramake, mgr.): Oil City, Pa., Jan. 16-21.
PAYTON'S CORSE, COMEDY (A. B. Bonney, mgr.): Portsmouth, N. H., Jan. 16-21, Bangor, Me., 23-25.
PAYTON SISTERS (Frank Robertson, mgr.): New Orleans, La., Jan. 9-22.
PHILAN STOCK (Ralph A. Ward, mgr.): Newport, R. I., Jan. 16-21, New Bedford, Mass., 23-25.
PRINGLE, DELIA (J. Tuttle, mgr.): Sturgis, S. D., Jan. 16-18, Bellefleur 19-21, Lead 23-25.
RECORD STOCK (Frank P. Haven, mgr.): Canonsburg, Pa., Jan. 16-21.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Indianapolis, Ind., Jan. 16-21.
ROBER, KATHERINE: Meriden, Conn., Jan. 16-21, Riverpoint, R. I., 23-27.
ROE STOCK: Bangor, Me., Jan. 16-21.
RUBY STOCK (E. G. Gidley, mgr.): Rumford Falls, Me., Jan. 16-21.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Dubuque, Ia., Jan. 16-21, Lincoln, Neb., 23-25.
RYAN, DAN: Poughkeepsie, N. Y., Jan. 16-21, Schenectady 23-25.
SEWARD STOCK: Biddeford, Me., Jan. 16-21.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.-Indefinite.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Gatesville, Tex., Jan. 16-21.
STANTON, CAMPBELL: Bangor, Me., Jan. 16-21, Portland 23-25.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): Lake Charles, La., Jan. 15-22, New Orleans 23-29.
TURNER, CLARA: Lowell, Mass., Jan. 16-21, Haverhill 23-25.
VAN DYKE AND EATON (F. Mack, mgr.): Charlelot, Pa., Jan. 16-21.
VERNON STOCK (Benl. B. Vernon, mgr.): Austin, Pa., Jan. 16-21, Olean, N. Y., 23-25, Johnstown, Pa., 26-28.
WALLACE'S THEATRE: Novinger, Mo., Jan. 16-18, Hannibal 19-21.
WINNINGER BROTHERS' OWN: Moline, Ill., Jan. 15-21, Morrison 23-25.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Thomsville, Ga., Jan. 17, Albany 18, Americus 19, Columbus 20, Montgomery, Ala., 21, Anniston, Ga., 24, Atlanta 25, 26, Birmingham, Ala., 27-28.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Winnipeg, Man., Jan. 16-18, Duluth, Minn., 20, 21, Hibbing 23, West Superior, Wis., 24, Eau Claire 25, La Crosse 26, Winona, Minn., 27, Red Wing 28.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Bloomington, Ill., Jan. 17, Peoria 18, Clinton, Ia., 19, Dubuque 20, La Crosse, Wis., 21.
BABES IN TOYLAND: New York city Jan. 21.
CASTLETON OPERA: Marietta, Ga., Jan. 16, 17, Parkersburg, W. Va., 18, Nelsonville, O., 20, Wellston 21, Ashland, Ky., 23-25.
CINGALEE: Cleveland, O., Jan. 16-21.
DANIELS, FRANK: Harrisburg, Pa., Jan. 17, Trenton, N. J., 18, Bridgeport, Conn., 19, New Haven 20, Baltimore, Md., 23-25.
DOLLY VALE: Rapid, Ia., Jan. 20.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Atlanta, Ga., Jan. 16-18, Birmingham, Ala., 19, Montgomery 20, Mobile 21, New Orleans, La., 22-28.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9-Indefinite.
GLASER, LULU: Fall River, Mass., Jan. 17, New Bedford 18, Providence, R. I., 19-21.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Toronto, Can., Jan. 16-21, Hamilton 23, 24, Belleville 25, Kingston, Ont., 27, 28.
HUMPTY DUMPTY: New York city Nov. 14-Indefinite.
IN NEWPORT: New York city Dec. 26-Indefinite.
IRMA OPERA: Rantoul, Ill., Jan. 17, Paris 18, Marshall 19, Benson 20, Jan. 21.
IT HAPPENED IN NORDLAND: New York city-Indefinite.
LITTLE JOHNNY JONES: Harrisburg, Pa., Jan. 17, Easton 18, Allentown 19, Trenton, N. J., 20, Atlantic City 21, Newark 23-28.
MAY, EDNA: New York city Jan. 9-21.
ME, HIM AND I (Hurtig and Seamon, mgrs.): New York city Jan. 16-21.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9-Indefinite.
METROPOLITAN OPERA: New York city-Indefinite.
MOTHER GOOSE: New Orleans, La., Jan. 9-21.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Minneapolis, Minn., Jan. 22-28.
MR. WIN OF WIXHAM: Boston, Mass., Jan. 9-21.
OLYMPIA OPERA (H. V. Hest, mgr.): New Orleans, La., Nov. 20-Indefinite.
PARSIFAL (In English; Henry W. Savage, mgr.): Washington, D. C., Jan. 16-21, Norfolk, Va., 23, Richmond 24, Lancaster, Pa., 25.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Decatur, Ill., Jan. 17, Danville 18, Champaign 19, Springfield 20, Vincennes, Ind., 21.
PHILAN MUSICAL COMEDY (E. V. Phelan, mgr.): Salem, Mass., Jan. 16-21.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): New York city Nov. 21-Indefinite.
ROGERS BROTHERS: Lewiston, Me., Jan. 17, Portland 18, Lawrence, Mass., 19, Haverhill 20, Fall River 21.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 26-Indefinite.
SAN TOY: Shreveport, La., 16, Dallas, Tex., 17, Ft. Worth 19, 20, Austin 21.
SARGEANT KITTY (Geo. W. White, mgr.): Omaha, Neb., Jan. 15-18.
SCHIFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21-Indefinite.
SCHUMANN-HEINK, MADAME: Reading, Pa., Jan. 17, Allentown 18, Philadelphia 23-Feb. 4.
TANGUAY, EVA (F. M. Norcross, mgr.): Lafayette, Ind., Jan. 17, Muncie 18, Richmond 19, Hamilton, O., 20, Vincennes 21, Evansville 22, Henderson, Ky., 23, Owensboro 24, Paducah 25, Cairo, Ill., 26, Nashville, Tenn., 27, Jackson 28.
THE BEGGAR PRINCE: Long Pine, Neb., Jan. 17, Rapid City, S. D., 18, Lead 19-21, Sheridan, Wyo., 24-28.
THE BEAUTY DOCTOR (Thos. W. Phoir, mgr.): Louisville, Ky., Jan. 15-21.
THE BILLIONAIRE: Ft. Worth, Tex., Jan. 17, Sherman 18, Denison 19, Dallas 20, 21, Shreveport, La., 22, Texarkana, Tex., 23, Hot Springs, Ark., 24.
THE BURGOMASTER (W. P. Cullen, mgr.): New York city Jan. 16-21.
THE DUCHESS OF DANTZIC: New York city Jan. 16-Indefinite.
THE FORTUNE TELLER: Youngstown, O., Jan. 16-21.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Bangor, Me., Jan. 17, Waterville 18, Augusta 19, Portland 20, 21.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Charlottesville, Va., Jan. 17, Richmond 18, Petersburg 19, Norfolk 20, Norfolk 21, Wilmington, Del., 23, Reading, Pa., 24, Atlantic City, N. J., 25.
THE LIBERTY BELLES (Fred G. Berger, mgr.): New Haven, Conn., Jan. 16-18.
THE LOST BOY (Weber and Rush, mgrs.): Rochester, N. Y., Jan. 16-18, Syracuse 19-21.
THE MAID AND THE MUMMY: Denver, Col., Jan. 16-21.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Memphis, Tenn., Jan. 16, 17, Nashville 18, Louisville, Ky., 21, 22.
THE PRINCESS CHIC: Guthrie, Okla., Jan. 17, Oklahoma 18, Denison, Tex., 19, Paris 20, Sherman 21, Greenville 23, Waxahachie 24, Fort Worth 25, 26, Dallas 27-28.
THE REEF FEATHER (S. F. Kingston, mgr.): Charleston, S. C., Jan. 17, Savannah, Ga., 18, Jacksonville, Fla., 19, Brunswick, Ga., 20, Thomsville 21, Macon 23, Columbus 24, Troy, Ala., 25.
THE ROYAL CHEF: St. Louis, Mo., Jan. 9-Feb. 4.
THE RUNAWAYS (Sam S. Shubert, mgr.): Cincinnati, O., Jan. 15-21, Nashville, Tenn., 23, Jackson 24, Memphis 25, Pine Bluff, Ark., 26, Hot Springs 27, Little Rock 28.
THE SCHOOL GIRL (Western; B. C. Whitney, mgr.): Boston, Mass., Jan. 16-21, Brooklyn, N. Y., 23-28.
THE SHOGUN (Henry W. Savage, mgr.): New York city Oct. 10-Jan. 21, Cleveland, O., 23-28.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Vancouver, Wash., Jan. 17, New Watcom 18, North Yakima 20, Ritzville 21, Spokane 22-24, Wadner, Idaho, 25, Wallace 26, Missoula, Mont., 27, Helena 28.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): San Francisco, Cal., Jan. 15-28.
THE SLEEPING BEAUTY AND THE BEAST: Toledo, O., Jan. 16-18.

THE SMILING ISLAND (Geo. W. Lederer, mgr.): Philadelphia, Pa.-Indefinite.
THE SULTAN OF SULU (Henry W. Savage, mgr.): San Jose, Cal., Jan. 17, Portland, Ore., 18-20, Tacoma, Wash., 23, 24, Victoria, B. C., 25, Vancouver 26, New Wharfedale, Wash., 27, Everett 28.
THE TENDERFOOT (Eastern; W. W. Tillotson, mgr.): Springfield, Mass., Jan. 19.
THE WIZARD OF OZ: Baltimore, Jan. 16-21, Buffalo, N. Y., 23-25.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Detroit, Mich., Jan. 16-21, New York city 24-Indefinite.
TIVOLI: San Francisco, Cal.-Indefinite.
WILLIS, NAT. M.: Baltimore, Md., Jan. 15-21, Washington, D. C., 23-28.
WINSOME WINNIE (Sam S. Shubert, mgr.): Durham, N. C., Jan. 17, Greensboro 18, Winston-Salem 19, Charlotte 20, Columbia, S. C., 21, Augusta, Ga., 23, Charleston, S. C., 24, Savannah, Ga., 25, Jacksonville, Fla., 26, St. Augustine 27, Tampa 28.
WOODLAND (Henry W. Savage, mgr.): New York city Nov. 25-Jan. 28.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Kewanee, I. T., Jan. 17, Holdenville 18, Hartshorn 19, Potomac 20, Ft. Smith, Ark., 21, Mena 23, De Queen 24.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): White Haven, Pa., Jan. 18, Lehighton 19, Bethlehem 20, Norristown 21, Downingtown 23, Newark, Del., 24, Reading, Pa., 25.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Hot Springs, Ark., Jan. 17, Little Rock 18, Pine Bluff 19, Memphis, Tenn., 20, 21, New Orleans, La., 22-23.
DUMONT'S: Philadelphia, Pa.-Indefinite.
FIELDS AND HANSON'S (Jno. I. Shannon, mgr.): Wilkes-Barre, Pa., Jan. 17, Scranton 18, Pittston 19, Middletown, N. Y., 20, Newburg 23.
GORTON'S (C. C. Pearl, mgr.): Quincy, Fla., Jan. 17, Tallahassee 18, Bainbridge, Ga., 19, Thomasville 20, Valdosta 21.
HARLEY'S (J. H. Harley, mgr.): Lincoln, Cal., Jan. 17, Rocklin 18, New Castle 19, Auburn 20, Placerville 21, Eldorado 23, Latrobe 24, Folsom City 25, Florin 26, Elk Grove 27, Galt 28.
HENRY'S: Hot Springs, Ark., Jan. 17, Charlevoix 18, Petoskey 19, Cheboygan 20, Marquette 23, KERSANDS', BILLY (C. J. Smith, mgr.): Selma, Ala., Jan. 17, Montgomery 18, 19, Troy 20, Bainbridge, Ga., 21, Thomasville 23, Valdosta 24, Moultrie 25, St. Augustine, Fla., 26, Jacksonville 27, Waycross, Ga., 28.
MAHARA'S, FRANK: Atchison, Kan., Jan. 17, Liberty, Mo., 18, Odessa 19, Hixkissville 20, Marshall 21.
METROPOLITAN: Hamilton, Can., Jan. 16-18, Lincoln 19, St. Thomas 20, Petrolia 21.
NANKVILLE: Cheboygan, Wis., Jan. 18, Rockford, Ill., 20.
PHIMROSE, GEORGE (Jas. H. Decker, mgr.): Baltimore, Md., Jan. 16-21, Newark, N. J., 23-28.
RICHARDS, RICHARD (Jas. H. Decker, mgr.): Lockhart, Tex., Jan. 17, Smithville 18, La Grange 19, Houston 20, Galveston 21.
SUN'S (Fred D. Fowler, mgr.): Barnesville, O., Jan. 18, Wellsburg, W. Va., 19, New Martinsville 20, Parkersburg 21.
VOGEL, JOE: W. Herkimer, N. Y., Jan. 17, Little Falls 18, Johnstown 19, St. Johnsville 20, Auburn 21.

VARIETY.

AMERICANS: Pittsburgh, Pa., Jan. 16-21, Cincinnati, O., 23-28.
AUSTRALIANS: Philadelphia, Pa., Jan. 16-21, Baltimore, Md., 23-28.
BLUE RIBBON GIRLS: Washington, D. C., Jan. 16-21, Pittsburgh, Pa., 23-28.
BOHEMIANS: Newark, N. J., Jan. 16-21, New York city 30-Feb. 4.
BON TONS: Philadelphia, Pa., Jan. 16-21, Reading 23-25, Scranton 26-28.
BOVERY BULLDOGS: Scranton, Pa., Jan. 16-18, Reading 19-21, Philadelphia 23-25.
BRIGADIERS: Providence, R. I., Jan. 16-21, Boston, Mass., 23-28.
BRYANT'S, HARRY, EXTRAVAGANZA: Philadelphia, Pa., Jan. 16-21.
CHERRY BLOSSOMS: New York city Jan. 16-28.
CITY SPORTS: Cleveland, O., Jan. 16-21.
CRACKER JACKS: Toronto, Can., Jan. 16-21, Montreal 23-28.
DAINTY DUCHESS: Brooklyn, N. Y., Jan. 16-28.
DEVER, SAM: New York city Jan. 16-21.
FOSTER, FAY: Buffalo, N. Y., Jan. 16-21, Rochester 23-28.
GAY MASQUERADERS: Kansas City, Mo., Jan. 16-21, Indianapolis, Ind., 23-28.
GAY MORNING GLORIES: Minneapolis, Minn., Jan. 16-21.
HIGH ROLLERS: Montreal, Can., Jan. 16-21, Albany, N. Y., 23-25, Troy 26-28.
HILL, ROSE: Toledo, O., Jan. 16-21.
IMPERIALS: St. Paul, Minn., Jan. 16-21, Chicago, Ill., 23-28.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Ft. Madison, Ia., Jan. 17, Keokuk 18, Burlington 19, Muscatine 20, Davenport 21, Rock Island, Ill., 23, Moline 24, Clinton, Ia., 25, Dubuque 26, Freeport, Ill., 27, Beloit, Wisc., 28.
IRWIN, FRED: Jersey City, N. J., Jan. 16-21.
JACK'S, SAM T.: New York city Jan. 16-21.
JEAVON'S, IRENE (Thos. Hoffman, mgr.): Belleville, Can., Jan. 16-21, Barrie 23-30.
JOLLY RIFLES: New York city, Brooklyn, N. Y., Jan. 9-21, Albany 23-25, Troy 26-28.
KENTUCKY BELLES: Boston, Mass., Jan. 23-28.
KNICERBOCKERS: Baltimore, Md., Jan. 16-21, Washington, D. C., 23-28.
LOVEY BELLES: New York city Jan. 16-21.
MAJESTICS: Reading, Pa., Jan. 16-18, Scranton 19-21, New York city 23-28.
MERRY MAIDENS: Detroit, Mich., Jan. 16-21.
MOONLIGHT MAIDS: New York city Jan. 16-21, Scranton, Pa., 23-25.
MURKIN, HARRY: New York city Jan. 9-21, Brooklyn 23-Feb. 4.
NEW YORK STARS: Providence, R. I., Jan. 13-18.
ORPHEUM SHOW: Los Angeles, Cal., Jan. 9-21.
PARISIAN WIDOWS: Chicago, Ill., Jan. 16-21, Detroit, Mich., 23-28.
REEVES, AL: Albany, N. Y., Jan. 16-18, Troy 19-21, Springfield, Mass., 23-25, Worcester 26-28.
REILLY AND WOODS: St. Louis, Mo., Jan. 16-21, Kansas City, Mo., 23-28.
RITZ-SANFELY: Rochester, N. Y., Jan. 16-21.
RICE AND BARTON: Chicago, Ill., Jan. 16-21, Milwaukee, Wis., 23-28.
RUNAWAYS: Cincinnati, O., Jan. 16-21, Louisville, Ky., 23-28.
THOROUGHEDS: Paterson, N. J., Jan. 16-21, New York city 23-Feb. 4.
TIGER LILIES: Milwaukee, Wis., Jan. 16-21, Minneapolis, Minn., 23-28.
TRANSATLANTICS: Boston, Mass., Jan. 16-21, New York city 23-28.
TRUCKERS: Albany, N. Y., Jan. 16-18, Troy 19-21, Providence, R. I., 23-28.
UTOPIANS: Boston, Mass., Jan. 16-21, New York city 23-28.
VANITY FAIR: Indianapolis, Ind., Jan. 16-21, Chicago, Ill., 23-28.
WEBER AND ZEIGFELD: New York city-Indefinite.
WORLD BEATERS: Louisville, Ky., Jan. 16-21, St. Louis, Mo., 23-28.

MISCELLANEOUS.

BONHEUR BROTHERS' SHOWS: Gustine, Tex., Jan. 17, Comanche 18, Blanket 19, Brownwood 20, Santa Anna 21.
CHAMBERLAIN'S SHOW: Kersey, Pa., Jan. 17, Penfield 18.
CREATOR ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Topeka, Kan., Jan. 17, Lincoln 18, Hutchinson 19, Pueblo, Colo., 20, Colorado Springs 21, Denver 22, Leadville 24, Grand Junction 26, Salt Lake, U. 27, 28.
CRYSTALPLEX (Henry Walsh, mgr.): Adams, Mass., Jan. 16-21.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists; H. L. Flint, mgr.): Kenosha, Wis., Jan. 16-21, Racine 23-28.
GRAY'S CRYSTAL EYE CARNIVAL: Brattleboro, Vt., Jan. 16-21.
HAMNET'S PET ANIMALS:

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR.

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THE METCALFE CASE.

In its news columns this week THE MIRROR carries an account of the case of Klaw and Erlanger vs. Life, which seems to have developed into a boycott by a majority of the theatre managers of New York—members of the local Managers' Association—against JAMES METCALFE, the dramatic editor of Life.

After the Iroquois Theatre fire, Life published a cartoon, which has been fully described, that Klaw and Erlanger assumed had damaged them as theatre managers to the extent of \$100,000, for the recovery of which sum they sued Life, alleging libel. The case was tried in the United States District Court, before Judge WALLACE and a jury, and a verdict was quickly rendered for the defendant journal.

According to the newspapers, and the story has been confirmed by the principals in the matter, ERLANGER met METCALFE in the lobby of the court building after the legal result and threatened to beat METCALFE's face "into a pulp" if METCALFE should ever thereafter mention ERLANGER's name in Life. There was a report that METCALFE purposed to put ERLANGER under bonds for this threat, but no such action has yet been taken.

The most sensational development in this matter followed. The New York Theatrical Managers' Association met and passed a resolution to the effect that "owing to his bitter and unwarranted racial attacks on the members of this association," Mr. METCALFE "be hereafter excluded from all the theatres represented by this body."

It is proper to examine this remarkable state of affairs calmly and judiciously, for it is evident that this is but the beginning of a very serious matter.

In the first place, Klaw and Erlanger did not sue in the United States Court on the ground of any "racial attack" on them. But, being defeated on the merits of the case, they and those associated with them evidently have sought to obscure the real matter at issue and mislead the public as to just what is at stake. The experience of THE MIRROR for a number of years in

contending for principles against the Theatrical Trust and its members has shown that some of the persons in that body are not unwilling to attempt to secure by force what constituted authority denies to them. In other words, if they cannot gain their ends in one way, under the law, they will seek to gain them in another, outside of the law.

Mr. METCALFE is and for many years has been the dramatic critic of Life. The cartoon published in Life was not a dramatic criticism, but from the result of the suit brought by Klaw and Erlanger in an attempt to punish Life for publishing that cartoon it would seem that it was one of the many privileged expressions of the press inspired for the public benefit and against criminal carelessness. Now, having lost their case in court, the managers involved seek outside of court, by what may be declared equivalent in law to a conspiracy, to deprive Mr. METCALFE of his vocation in a free country, and to muzzle the press. There are laws for the protection of persons in business or in private life that are libeled. But this, it can be seen, is not a recourse to law, but to something quite outside of the pale of legal protection or punishment.

It is pertinent to ask if the managers other than Klaw and Erlanger who belong to this Managers' Association have any grievance on their own accounts against Mr. METCALFE? If they have no such grievance, as to themselves or their theatres, how could they justify in court or out of court their action in banning him, as a recognized critic, from their theatres?

It is pertinent to come down to particular cases in this inquiry. Take that of the Metropolitan Opera House, for instance, the performances in which are managed by Herr CONRIED, who is a member of the Managers' Association. What has Herr CONRIED to do with this matter? Why should he bar Mr. METCALFE from the opera? And what would the Directors of the Metropolitan Opera House have to say about this if Mr. METCALFE, debarred from the performances in their house, should seek legal redress?

When this situation is analyzed it amazes the logical mind, as it probably will excite the legal mind. Klaw and Erlanger, seeking damages in court for an alleged libel, fail. One of them personally threatens the dramatic critic of the newspaper futilely sued with serious personal violence in the lobby of the tribunal that has decided against Klaw and Erlanger. At a meeting of the associated managers of New York quickly following, this unprecedented resolution is passed to bar or expel Mr. METCALFE, the critic, from forty odd theatres in New York, none of whose managers seems to have any legitimate or legal complaint to make or cause of action against the man taboored.

As has been suggested, the particular complaint alleged against Mr. METCALFE by Mr. ERLANGER, since the failure of the suit, is that Mr. METCALFE is a "Jew-baiter." A suggestion of the same grievance appears in the resolution of the Managers' Association barring him from the New York theatres. But that really would seem to be an extrinsic matter.

Klaw and Erlanger, as a firm, sued Life for an alleged libel, assumed to have been embodied in a cartoon relating to the Iroquois Theatre fire, and not to Jews, and Mr. METCALFE's criticisms of the theatre essentially have been directed against the methods of the Theatrical Trust, rather than against any particular member or members of it, or against such persons simply as Jews. As it happens, all the immediate members of that Trust, as well as many related to it in business are Jews; but they all might be Yankees, or Frenchmen, or Englishmen—or persons of various races, as they really are—on the merits of this case, and without regard for the things in the theatre that come under legitimate criticism.

It is a strange fact, too, that the president of the Managers' Association, DANIEL FROHMAN, in an interview published last week, stated in effect that the punishment to be meted out to Mr. METCALFE by the theatre managers was a result of alleged statements printed in Life—not essentially dramatic criticism—"against the Jewish race, tradesmen, financiers and professional men." If this be so, why should the managers of New York theatres, outside of those whose names have been mentioned, combine to defend "tradesmen, financiers, professional men," and others on a race question? Is the Theatrical Trust or Syndicate, represented actively by Klaw and Erlanger, powerful enough to align a majority of New York theatre managers in an attack on an individual critic on these grounds? And if the Trust is powerful enough to do this in New York will it not also attempt throughout the country to align theatres in all the

cities that it controls against a critic or critics that may find matters to criticize in the productions and administration of the Trust, claiming that such criticism is an attack on the Jewish race?

This whole movement, aside from the legal question involved, looks very much like absolutely gratuitous critic-baiting. Mr. METCALFE, of course, as far as the threats of one of the persons directly interested in the unsuccessful libel suit to "beat his face into a pulp" are concerned, has a very plain and effective remedy in preliminary criminal process. And it will be a strange thing if any resolution passed by any body of managers will have any effect eventually to hinder or embarrass free criticism of theatres by recognized critics in this metropolis or in other cities.

THE LONDON STAGE.

The New La Scala—Arthur Collins Wins—The Scarlet Pimpernel—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU.

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Jan. 2.

I pass on to give you some account of the great sensation which has befallen us in a week when we were almost too busy to read the rush of articles and letters which have broken out upon the face of journalistic London because of the said sensation. This sensation was the half-penny Daily Mail's attack upon the Drury Lane pantomime. The White Cat, an attack which is universally regarded as being as brutal as it is extreme. On Tuesday morning the Mail's notice (not by a dramatic critic, but by a well-known writer of children's books, E. H. Cooper, to wit) slanged Arthur Collins' latest and absolutely greatest Druriolanus pantomime, as being absolutely unfit for children to see. The slanger even compared the whole show to the most vulgar of Parisian (or Moulin Rougean) shows, also to a certain vile pot-house "sing-song" in Portsmouth, which, you know, is one of our big naval and garrison towns, the locality of many an episode in Marryat's sea stories and the birthplace of Charles Dickens.

Why the Mail should have got on its hind legs and raved in this silly fashion is hard to say. It may be because the pantomime it attacks (a pantomime which will in due course be seen in your cities) is really a bright and lively show as a play, while as a stage production its beauty and picturesqueness baffles description. Moreover, although Dan Leno and Herbert Campbell have lately passed away, the cast is the strongest that could be got for money. It includes James Welch, a fine comedian; Harry Randall, one of the biggest and best of music hall comic singers; Queenie Leighton, an excellent all-round actress and the best principal boy seen for years; Fred Eastman, a quaint musical play actor; Jeannie Macdonald, a sweet singing heroine; Tom Woodwell, another good variety comedian; and your brilliant, brainy little Marie George, who as Cupid, a capably written character, is dainty, graceful, innocent and refreshing throughout. In addition to all this the ballets are all beautiful and harmless, and in one case—a policeman ballet—screamingly funny, and the music by the indefatigable James M. Glover is the best he has yet done in any of his many pantomimes.

We all know that in most pantomimes, whether written by the Lane's librettist, the clever Hickory Wood, or by any one else, there will creep in at first (especially when music hall comedians are imported into the scheme) a joke or a jape here and there that is not in the best possible taste. In my notices, both for your nation and this, I have often pointed this out. So have all of us whose privilege it is to write for the public. As a rule these little japes, mostly relating to drink and "lodgers," are, however, eliminated directly the press alludes to them. Sometimes also a somewhat startling feminine costume (a kind of dress likely to please only baldheads) gets into these Christmas shows. But offences against bad taste in either connection are not common. And when they do arise, surely the critic can give some credit to the costly and generally really good pantomime in which they occur. The Mail, however, both in the aforesaid notice and in a leading article the same day, also in its fresh attacks day by day, allows little or no merit of any kind to Old Drury's magnificent and merry pantomime.

In short, everybody except a few fanatics and a few self-advertisers, who are getting their respective epistles free publicity in the Mail day by day, are of one opinion, which is, that although Cooper himself doubtless did not know of it and was not willingly a party to the affair, some person or persons of the Mail staff feel a personal grudge against Arthur Collins, and that the said grudge is being worked in all the big group of the Harmsworth journals. I don't believe that young Sir Alfred Harmsworth is a party to these wild attacks, which, if the attackers could have had their way, would have meant the throwing of 2,000 people out of work. In fact, that brainy and mostly busy young Bart. is, I regret to say, away, very ill.

Two delightful fairy plays cropped up among the Christmas shows. One of these is Prunella, at the Court, the other is Peter Pan, or the Boy Who Wouldn't Grow Up, at the Duke of York's. Prunella, or Love in a Dutch Garden—to give it its full title—has been daintily written by Housman, and supplied with sweet music by Joseph Lawrence Moorat. It is a pretty story showing how a Prunella—a sometime kept-at-home little damsel—is enticed away from her dear little Dutch garden home by a traveling Pierrot. For a time all is sweetness and light, Prunella loving her merry mate with all her heart and soul. Anon Pierrot tires of the little girl and leaves her. She returns home to the Dutch garden only to find poverty and ruin threatening certain dear ones who befriended her all through her early life. Deep pathos sets in for a while, but anon Pierrot, repentant and now aware of the little treasure he has rejected, returns overflowing with true love and all ends happily. Prunella and Pierrot were admirably acted by Thyrza Norman and Granville Barker, respectively, and the remainder of the little cast was also strong.

January 7.

The sensation stirred up by the Daily Mail's series of attacks on the Drury Lane pantomime, The White Cat, fizzled out (as I predicted it would) in less than a week from the start thereof. In effect, Arthur Collins "got there with both feet" (as you would say in the American language), for not only did his proclamations against the Mail's movements in this case bring many thousands of appreciative responses from people who had seen The White Cat, but also he caused to be read from the stage a series of apparently not too elegant extracts from certain of the children's books written by E. H. Cooper, who had been specially engaged to write the Mail's notice.

Last night at the new Coliseum a terrible tragedy occurred during the performance of the wonderful realistic race for the Derby. The real horses and real jockeys engaged in this travel around on the huge stage in the same manner in which the frantic steeds used to travel in The County Fair and Ben Hur. The only difference in this case is that the excited animals tear around the stage while it is revolving at an enormous speed, and that they cover the entire distance of the Derby course. Last night while the stage was revolving at quite fifteen miles an hour, several jockeys fell, and one poor fellow was killed instantaneously, his head coming in contact with the marble proscen-

HENRY WEHRMANN.

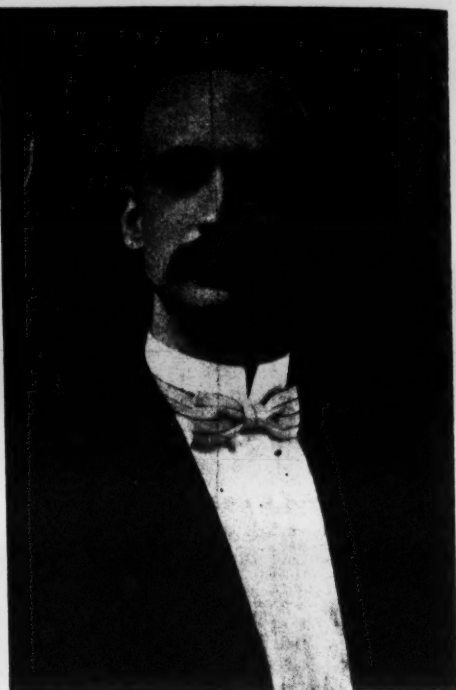


Photo Moore, New Orleans.

Henry Wehrmann, of New Orleans, probably the best known and most successful of the younger generation of musical composers of the South, is in the city for the special purpose of interpreting the music of his latest comic opera for a leading manager of this city. Mr. Wehrmann wrote the music of The Swimming Girl, which played to the biggest business in the history of the Park Casino of the Crescent City two seasons ago. This score was pronounced by the music critic, Mayfield, of the Times-Democrat, to be "prodigious in music dazzlingly varied and delightful and brilliantly original." The following season Mr. Wehrmann's second comic opera, King Capital, was put on in his home city. The librettist, Mr. Leveque, editor and owner of the Harlequin, wrote both books for the composer. King Capital was a daring attempt to symbolize the slipping away of royalty from human beings to the new form of monarchy, money. The theme was probably not sufficiently subtle for comic opera, for the opera did not find the favor of its predecessor with the laughter-loving, light-hearted people of the Southern metropolis. The latest opera is by Mr. Leveque and his sister, Rhoda Cameron, formerly of Daniel Frohman's Stock company, with lyrics by Henry Mayo, a newspaper man of New Orleans, and Grant Stewart, the actor. It is said to be a work picturesquely out of the ordinary, in point of plot, setting and music, and, before it reaches the public, it will have the further collaboration of a master-hand in stagecraft. Mr. Wehrmann at home is the organist of the famous Dr. Palmer's church, where his prolific musical fancy has produced a wealth of new sacred music. He has a great vogue at home as a writer of "popular music" also. He is an uncle of Eugenie Wehrmann, the gifted little pianiste, whom the citizens of New Orleans sent to Paris several years ago, and who returned recently to make her debut at home in a recital of even sensational brilliancy.

lum, and hurling him a mangled corpse into the orchestra. I have always held that there is terrible danger in this exhibition, and I hope that instead of the "extra precautions" mentioned in to-day's papers, the whole show may be stopped before more lives are sacrificed. In all other respects this latest and largest of London's theatres is worthy of the highest praise, and of the vast patronage which it has already received.

The funeral last Tuesday of Frank Cell drew a great many sympathizers. I am deeply sorry to have to record that although poor, handsome, hearty old Frank was a careful and clean liver and a man of deep faith and charity, he has, through sundry losses (not in the slightest degree of his own fault), left his widow and four children totally unprovided for.

That fine comedian, James Welch, has just had to give up his part of Prince Patter in the above mentioned Drury Lane pantomime, owing to serious lung trouble, and has been ordered to the Riviera, where it is hoped he will soon recover. Little Welch was always of a delicate and highly strung physique, and I am afraid that his strain to gain effects on a stage of such vast dimensions as Drury Lane has brought about this regrettable result. Welch's understudy, one W. Cummings, has been playing for the last night or two, but during next week Arthur Collins will pop in another celebrated comedian.

We all hear with sincerest regret that Mrs. Patrick Campbell has met with so severe an accident in your hospitable land, and I ask you to convey to her (per this MIRROR misliver) not only my own good wishes for her speedy recovery, but those of the many admirers of hers whom I have met this week.

By the time this epistle reaches you (or perhaps just before) England's leading non-acting theatrical manager, George Edwardes to wit, will have descended upon your historic shores in order to produce in your city that beautiful light opera, The Duchess of Dantzic. When I bade George Edwardes bon voyage and advised him to call upon THE MIRROR's Harrison Grey Fiske (ever the best of friends), G. E. was looking forward with great delight to his first visit to your city.

The New Theatre in St. Martin's Lane (just vacated by the aforesaid Haymarket) was on Thursday opened by Julia Nelson and Fred Terry with a new French Revolutionary drama, entitled The Scarlet Pimpernel. This strong romantic comedy, described as written by Orcy-Barstow, has proved hugely to the liking of the audience. It is really a striking story, with several exciting episodes. These episodes revolve chiefly around Sir Percy and Lady Blakeney (respectively enacted by the aforesaid Julia and the ditto Fred). The wife in this story has been a popular French actress, and the husband is (as far as the dramatic personae can see) merely a fatuous English fop. As a matter of fact, however, he is really a mysterious person known as the Scarlet Pimpernel, and is the head of a secret society which in France at the terrible Revolutionary period conspired concerning the smuggling of certain threatened local nobility and gentry into England, where they would be safe.

Even Blakeney's wife is in ignorance as to his actual business in this connection, for he has reason to believe that she is a spy of the Revolutionary side and therefore has kept silence. The scene where she discovers his true identity is very powerful. In short, I predict much success for The Scarlet Pimpernel, if it is not actually (as a wild wag may say) another Sweet Pimper-Neil of Old Drury. Both Julia and Fred played magnificently, and were splendidly supported, chiefly by Alfred Kendrick, Rudge Harding, Horace Hodges, and Mary Mackenzie.

We were all glad to learn that the enchanting Edna (stage-surnamed May) has at last secured a divorce from her husband, Titus, who seems to have misbehaved so much towards her. I shall hope to see Edna the entrancing more happily married next time. Edna is not (at present) a great actress, but she is very popular in this nation and that very deservedly. Many of us are preparing to welcome her on her return to England's Togopolis in the next merry Maytime. I might (were I not sober-minded) call it the Edna-Maytime. GAWAIN.

THE USHER



The sudden death of John Matthews, for many years honorably associated with the Actors' Fund of America, was a shock to his innumerable friends and acquaintances, as well as to the very few survivors of his time of activity as an actor many years ago. A full and interesting account of Mr. Matthews' career is given elsewhere in THE MIRROR this week.

Mr. Matthews was one of but four survivors of the company supporting Laura Keane that was representing Our American Cousin at Ford's Theatre, Washington, on the evening of April 14, 1865, when John Wilkes Booth fired the shot that caused the death of President Abraham Lincoln.

This tragedy, which was witnessed by Mr. Matthews, added to the strain of his experiences later, when, although he was wholly innocent in the matter, he was arrested as a close friend of Booth for suspected complicity, wrought upon his mind in a way to affect his former fondness for the practice of his profession. He still continued in it, however, as the records show, honorably and to public and professional esteem, until 1891, when the duties tendered to him to perform in connection with the Actors' Fund, enabling him as they did to remain in New York, were found to be more congenial, and in these duties he continued faithfully and with the very best results possible until his death.

Mr. Matthews was peculiarly fitted for his position as almoner of the Fund by a naturally sympathetic disposition, which enabled him to discriminate wisely, added to a natural shrewdness and knowledge of human nature that measured character and needs. To those who knew him but superficially he may have seemed to be brusque, but this manner, as those who knew him well will testify, served simply to cloak a profoundly compassionate heart and a noble nature. His loss will be keenly felt in the administration of the Fund, as it will be deeply regretted by those under its administration, and the great number who knew him but to respect and love him.

Mr. Matthews at the time of the immediate excitement over the Lincoln tragedy was, as has been suggested, under suspicion, and the day after the assassination he was pursued by a mob, a rope was placed around his neck, and he was on the point of being hung to a lamppost when he was rescued by the soldiery.

Mr. Matthews came of an excellent family and received an unusually good schooling. He was one of that extraordinary group of boys in Baltimore that produced Edwin and John Wilkes Booth, Stuart Robson and Theodore Hamilton. He played with most of the old celebrities, and accompanied Edwin Forrest on a number of his starring tours. One of his last engagements was in Augustus Pitou's production of The Power of the Press.

Mr. Matthews once told a representative of THE MIRROR that for twenty-five years he had not crossed a threshold of any one's house as a guest. He was particularly careful not to accept any hospitality from women. His opinion of women seemed to be a curious mixture of bitter antagonism, chivalrous esteem, and dread. His greatest antagonism, however, was for the half-trained actors of the day. His favorite remark whenever the younger people in the profession were mentioned was simply, "Actors? Actors?! Actors?!!!" delivered with scorn, contempt, and sarcasm. He would grumble to himself for hours, apparently, about the "usurpers of the stage," and then when Fund business called him to the home of a suffering or dying actor he would be as gentle as a woman. He was called the "Angel of Mercy of the Fund." And he was a gentleman. No one ever knew much of his life outside of the Fund work. He used to keep close to his room and read. And he mostly read the classic poets.

A striking and admirable trait of his character was his great fondness for the beauties of nature and for animals. One of his closest and best loved friends during the last years of his life was his Irish setter Dorcas, his almost constant companion. His old friends grew to look for Dorcas whenever they met John, and the dog was well known in the neighborhood where he lived. It was a great grief to the old man when Dorcas, from old age or other causes, became blind. From that time his devotion to her was redoubled, and Dorcas was the faithful companion of many long winter evenings in his room until her death.

The process of making the theatre of this country a purely "business" institution involves or develops relative schemes clearly akin to the original project.

There have been nondescript pieces on Broadway during recent seasons in which extrinsic advertisement was at least as promi-

nent as anything in their make-up designed to attract or please spectators.

Special brands of whiskey, various other articles of commerce, and the resources of one or another of the great New York shops have been propagated and promoted between lines of plays that had little else that was more valuable in wit or suggestion.

The limit in this direction, however, has been reached in a new piece just put forward here, the particular device employed being thus described in the preliminary press work:

One of the big department stores lays claim to having produced the ideal thing in the way of a home for a young unmarried man. The proprietors are advertising the fact extensively in a unique way and one altogether satisfactory to the management of both the theatre and the company. The department store in question has placed an order for one hundred seats nightly for a period of four weeks with the treasurer of the theatre. These seats have been selected singly and are not in pairs, and will be given away to club men and others contemplating refurbishing their apartments. The idea is that those who get the seats will not only use them, thereby getting a chance to see what artistic work the department store turns out, but, not caring to go alone, they will purchase the adjoining seats. The department store will get a good advertisement and the increased box-office receipts will be gratifying to the management.

If there really should be "increased box-office receipts" as a result of this sort of enterprise it might for the moment comfort the management to which this commercially dramatic inspiration is "satisfactory," and at the same time sympathetically brace up many a metropolitan box-office that in this year of grace is somewhat at sea as to "what the public wants."

There is a certain bucolic liability to err with reference to the theatre that is always productive of funny results without any suggestion of that pathos which sometimes modifies mere ignorance.

A vaudeville actor, playing a date in a Connecticut town honored by one performance of William Gillette, visited the "caffey" of the place after his "turn" in the evening, and there happily studied a few local geniuses as they looked upon the beer when it was red.

Two of the bucolic brethren compared notes. "Wall, I seen Gillette," remarked one, proudly. "Oh, did you?" responded the other. "But you mean Romeo and Gillette."

BOOKS AND MAGAZINES.

The Theatre Magazine appears for January in an entirely new dress. The publication is considerably enlarged, and a new department is devoted to the fashions of the stage. The most striking feature of the issue is a large double-page supplement showing a first-night at the Empire Theatre, New York. An important and interesting article deals with the real personality of Henrik Ibsen. Yone Noguchi, the Japanese poet, contributes an account of the gelsa girl of Japan. There is a graceful poem to the memory of the late Mrs. Gilbert, by A. E. Lancaster. David Wardell furnishes the interview of the month, and there is a very entertaining interview with Madame Réjane. The story of Mrs. Fiske's new play, Leah Kleschna, is told by some fine flashlight pictures, and James K. Hackett's new play, The Fortunes of the King, is similarly illustrated. There is also a paper on the Hacketts as among famous families of American players. Interesting pictures include full-page portraits of Julia Marlowe, Sir Charles Wyndham, Edward Terry, Nat Goodwin and others.

The Actors' Society Monthly Bulletin for January starts its eighth volume with a seventy-page issue that is a credit to even the high standard set and always maintained by its editor and the society. It has many reproductions of leading people in the profession and articles of literary value, besides those numerous ones which can not well be missed by any one interested in the stage, artistically or financially.

New Shakespeareana, a twentieth century review of Shakespearean and dramatic study, for January, contains some very interesting matter. The frontispiece are excellent portraits of R. L. Ashhurst, vice-dean of The Shakespeare Society of Philadelphia; William Oscar Bates, Ph. D., recording secretary of The New York Shakespeare Society, and Henry Abbey, life member of The New York Shakespeare Society. R. L. Ashhurst contributes the first installment of a valuable article on "Shakespeare's Falstaff Trilogy." There is a reminiscence by Appleton Morgan, on "The Only American Shakespeare Hoax," in the Marginalia, the illustrated article on Macbeth's Cattle of Cawdor as it stands to-day in Scotland, contains much quaint and interesting information. Among other matter is an article by Henry M. Doak on Shakespeare's Humble-Bumble Bee.

Besides its monthly finely illustrated department, "The Stage," Munsey's for January contains a scholarly article by Professor H. T. Peck, of Columbia, on "Three Hundred Years of Hamlet," with many photographs of Elsinore.

The Critic for January contains a fine portrait and an appreciation of Mrs. G. H. Gilbert, written by Elizabeth Luther Cary; an illustrated article on Novelli, by Carlo Fornaro, a review of The Sin of David and a discussion of the dramatic inadequacy of Judith of Bethulia, by John D. Barry.

The Arena for January has an interesting essay on "Ibsen and Social Progress," by Archibald Henderson, Ph.D.

Pearson's has an excellent article on Julia Marlowe, illustrated with portraits taken at different ages.

ENGAGEMENTS.

Avis Waterman, for The Virginian.

Robert Hyman, for light comedy at the Bush Temple Stock, Dallas, Tex.

Margaret Pitt, for leading juvenile business with Richard Mansfield.

Wilfrid North, for the leading male role in Margaret Anglin's A Wife's Strategy.

Ida Mae Lawrence, for Terry McGovern's For Fame and Fortune company.

Harry Lawrence, for A Fight for Millions.

Louise Randolph, for the new melodrama, Queen of Frenzied Finance, which is founded on the famous Chadwick case. Miss Randolph will play the leading role of Mrs. Bessie Badwick.

Fred Fordham, for Escaped from the Harem.

Maude Claire Shaw, with Shadows of the Gallows.

Ethel Fuller, with Thomas Jefferson, opened Dec. 29, as Gretchen in Rip Van Winkle.

Amy Stone, with A Girl of the Street for next season.

Russell Bassett, by George C. Tyler (having been released by Mr. De Witt, manager of Chase's Theatre Stock company, Baltimore, Md.), for the part of Herr Brahms, the music publisher, in Merely Mary Ann.

E. Jack Devine, who for the past fifteen weeks has been general agent for Gus Sun's American Minstrels, closed with them Dec. 18 to accept the management of the young romantic actor, Allan Villiar, in his scenic production of the romantic drama, The Heart of Texas.

NOTES FROM MARSHALL P. WILDER.

SHANGHAI, CHINA, Nov. 22.

Here on the other side of the world I received to-day a pleasant reminder of my friends at home in finding a copy of THE MIRROR on a local newstand. I felt eagerly upon it, and it was a great pleasure to turn the familiar pages, making me feel that, after all, I was not so far from the U. S. A.

So far my trip has more than realized, even my rosiest anticipations. The trip over was splendid, the boat being the *Mongolia*, one of the newest and finest on the Pacific. During the time jolly people on board made it one long holiday, with athletic sports, games, entertainments, etc. I gave two entertainments on board.

When I reached Honolulu I found many friends there with everything arranged for an entertainment, expecting me to stop over one boat. My plans had been otherwise arranged, however, so I had to go on after a day in that garden spot of the earth. The United States seem not to appreciate what a treasure they have in the way of climate, fertility, strategic position and loyalty in these islands, and while they spend millions on the Philippines, rather neglect this little territory, which voluntarily annexed itself to the mother country. One has to go there and see the wonderful endowments of this thrice blessed land to appreciate what a rich gift it was.

In Japan one of my most interesting impressions was the Japanese theatre. The antique drama, though still performed, is gradually giving way to the more modern melodrama with scenes and characters of contemporaneous interest. My visit to the theatre of antique drama was not at all interesting, save as a contrast to the modern type. This latter was to me a revelation in the way of acting, stage settings and scenic effects. A guide translated to me occasionally, so that I could follow the drift of the story, not a difficult matter, assisted as it was by the really superb acting. The emotional scenes were so strong that I was deeply affected, even though without knowledge of the language. With very few exceptions the parts are all done by men. The great Dangirol's fame lay in his power of impersonating women, and the present famous actor in this line, Takata, is said to dress, sit, talk and conduct himself like a woman, even when off the stage, in order to preserve the atmosphere.

The audience is almost as interesting to the foreigner as the people on the stage. The entire ground floor is divided into little boxes, in each of which four people can sit, their feet doubled under them in Japanese fashion. The play is rather a serious business with these people, for many of them go at ten o'clock in the morning and remain until eleven at night, having all their meals served to them from nearby tea-houses. The children are legion in a Japanese theatre as everywhere, and in this kindly little nation the child is king. Unrehearsed they wander about the theatre, at least a dozen climbing to the stage between the acts, and peeping under the curtain. Every one, men and women, smokes continually until the air is filled with a thick blue haze. Women with babies strapped to their backs are an ordinary sight everywhere in Japan, and may be seen at the theatre as frequently as in the streets. The innovation of an American orchestra was announced to me with great pride by my guide. The Japanese seemed to enjoy it, but it was a harrowing experience for Western ears, for every man seemed to have his own idea of how his part ought to go, and played it regardless of the others.

Here in China I have not been to the theatre yet, either native or otherwise. The European theatre this week is filled by Poleard's Lilliputians, a troupe of children from Australia. They are giving Pinafore, The Belle of New York, The Lady Slave, The Gelsa, and King Dodo, whether within their rights or not, I'm sure I don't know. They are in the same hotel, and are a bright, interesting set of children. They go from here to Manila and Hong Kong, their tour of this part of the country seeming to be rather successful.

The ordinary sights of the streets have been sufficient to hold my interest without desiring the theatre. The Chinese seem a happy, contented, childish sort of people, with a philosophic turn of mind, and an infinite capacity for hard work. Inside the walled city, where life is to-day as it has been for centuries, local color is to be had in quantities. If one could leave his nose at home the enjoyment would be deeper. After my visit to the native city I could appreciate thoroughly the answer of the man who, being requested by a European firm to send them samples of Chinese perfumes, wrote back, and said: "There is but one odor in all China, and that is not a perfume."

The foreign concessions outside the walls make up a fascinating city, for bustle and brightness much like Paris. The hundreds of Chinese make it distinctive, however, and at almost every corner a bright bit of picturesqueness is in the huge red, pink or yellow turbans of the Sikh policemen, bronze giants from Northern India.

Though not anticipating any work while on my trip, I have given three entertainments in Japan, and am to give two more. The foreigners in the two countries are hungry for entertainment, and any small companies visiting this part of the world should meet with unqualified success. A route from San Francisco to Honolulu, where they have a charming little theatre; Yokohama, Tokio, Kobe, Nagasaki, Shanghai, Tien Tsin, Foo Chow, Hong Kong, and Manila would be a successful tour beyond any doubt for a small repertoire or vaudeville organization.

Merrily yours,
MARSHALL P. WILDER.

SUIT ON AN OLD CLAIM.

James M. McNamara, resident manager of the Teck Theatre, Buffalo, and the Baldwin-McVillie Stock company in that city, secured a judgment for \$2,642 against Charles Frohman, of New York city, in the Supreme Court at Buffalo on Jan. 13.

The suit is the result of money lent and salary due for services rendered to Mr. Frohman during the season of 1884-1885, when Mr. McNamara acted as business manager for Charles Frohman in England and America in the interest of the Georgia Minstrels.

Mr. McNamara claimed that during that season, while in London, he advanced the money to properly bill the organization, receiving only a small portion of salary during the tour of England and also while finishing a tour in America in 1885. Mr. McNamara has been paid by Mr. Frohman's treasurer, the late Mr. Rockwood, and his present treasurer, Mr. Young, certain amounts at a time—namely, \$200 and \$30, but insisted on a final settlement, which he was unable to get, and therefore brought suit. Shire and Jelinek, of Buffalo, were the attorneys for Mr. McNamara.

TWO THEATRES DESTROYED.

The Academy of Music at Chelsea, Mass., the only playhouse in the city, was destroyed by fire on the morning of Jan. 12, rendering at least thirty families homeless and causing a loss of about \$250,000, with the Park and Savoy hotels nearby, which were badly damaged. The Academy represented a loss of about \$10,000 and was insured for \$28,500. The performance on the 11th was a minstrel show by local K. of P. lodges. The Academy was built about thirty-four years ago. All the well-known stars of a generation ago had appeared there. For years the old Boston Museum Stock company played an annual engagement at this house. This season the house had been occupied by a Yiddish stock company. The owner will rebuild on the Academy site, but has not decided if the building will include a theatre.

The Clement Opera House in Berlin, N. H., J. E. Tolman, manager, was destroyed by fire on Jan. 4, together with five other business blocks. One life was lost. The total loss was nearly \$200,000.

PERSONAL



WAINWRIGHT.—Marie Wainwright quieted an incipient panic at the opera house, in North Platte, Neb., Jan. 5, where she was playing in Twelfth Night.

GROSSMITH.—George Grossmith, Jr., has returned to England, and his place in The School Girl has been taken by Fred Leslie, Jr., a young actor from London much like Mr. Grossmith in appearance and skill.

ADE.—George Ade entertained several members of the College Widow company at the Holland House and afterward took them to Weber's Music Hall, Jan. 10, where they saw themselves burlesqued. His guests were Dorothy Tennant, Gertrude Quinlan, Amy Ricard, Lida McMillan, Frederick Truesdell, Morgan Comyn, Robert Mackaye and the other principals.

BARRYMORE.—Ethel Barrymore will give special matinees in the Hudson Theatre on Thursday, Jan. 19, and Thursday, Jan. 26, when she will be seen in Carrots and Cousin Kate.

SOUSA.—John Philip Sousa eclipsed his former London triumphs at Queen's Hall, Jan. 9. His composition, "At the King's Court," was received with an enthusiasm seldom equaled by a London audience. This was its first English performance.

KENDALS.—It is reported in some of the London papers that the Kendals will return to play in America.

ADAMS.—Maude Adams has bought the dwelling 24 East Forty-first street. She has owned for some time the adjoining house, and made it her residence when in the city.

CLEMENS.—Samuel L. Clemens (Mark Twain), who has been ill with acute bronchitis for three weeks, in his new home in New York city, is rapidly recovering.

BOUCAULT.—Aubrey Boucault was suffering from an attack of congestion of the lungs last week, and his doctor ordered him to remain indoors, though his condition was not serious. His part in Higgledy-Piggledy, at the Weber Music Hall, was taken by Frank Hatch.

LEVÊQUE.—Editor Lévêque, of the New Orleans *Harlequin*, the brightest and most aggressive weekly journal in the South, is again enjoying New York, which has a fascination for him second only to his loyalty to the Crescent City. Mr. Lévêque is the librettist of a new comic opera that promises to make a sensation in this metropolis in the near future, the melody being the work of Wehrmann, the brilliant young composer of New Orleans. This new work is not the first collaboration of these more than clever men, although it is said to be their best.

SCHRADER.—Mr. and Mrs. Fred F. Schrader, of the Washington *Post*, were visitors to THE MIRROR office last week. Mr. Schrader is the esteemed dramatic critic of the *Post*, while the work of Mrs. Schrader also adds to the worth and brilliancy of that journal.

CUES.

Francis Wilson has bought a one-act play from Kenneth Lee.

Hazel Burt is now touring through South Africa with London to follow.

It happened in Nordland was seen by two hundred members of the Seventh Regiment, who attended Fields' Theatre the night of Jan. 11.

David Warfield and Blanche Bates' rumored appearance in Hamlet, as telegraphed from San Francisco, was denied at the Belasco offices.

Ivan Caryll, composer of the music for The Duchess of Dantzic, conducted the orchestra at Duly's Theatre at the opening performance Monday.

Frank Hatch, who staged the burlesque of The College Widow for Joseph M. Weber, has been engaged to produce The Fighting Parson, the melodramatic offering to be seen at Proctor's theatre Jan. 23.

Henry B. Harris is confined to his home, in New York city, by a severe attack of malarial fever. Mr. Harris, who was brought home Jan. 11 from Minneapolis, contracted the malady in St. Louis Christmas week.

Emma Carus is kept away from her duties in the east of Woodland in the Herald Square for a few days. She is suffering from slight injuries received from a fall.

Maude Odell is under engagement to appear in a New York production in the Spring. Miss Odell retired from the stage to private life, but has decided to return to the profession.

Neil Florence will open his season as a star in The Pawnbroker at Reading, Pa., Jan. 30. In the cast will be Phoebe Crane and a Georgia Hart, two Southern girls very popular throughout the South, where the company is booked.

TELEGRAPHIC NEWS

CHICAGO.

Mansfield's Success—Gillette Welcomed—Interesting Notes.

(Special to The Mirror.)

CHICAGO, Jan. 16.

Good bills are attracting good houses and the prospect is encouraging. The Great Northern reports business 10 per cent. greater than last season, and Mansfield's is much larger. Outlying houses have been generally well patronized lately. The bills this week:

Grand Opera House, Richard Mansfield, second week; in Beau Brummel and Merchant of Venice; Illinois, Gillette in The Admirable Crichton, second week; Studebaker, The Girl and the Bandit, second week; Garrick, The Virginian, with Dustin Farnum, second and closing week; Powers, Annie Russell in Brother Jacques, second and closing week; McVicker's, The Eternal City, second week; Great Northern, Billy Van in Errand Boy; Columbus, A Hot Old Time; People's, stock in Master and Slave; Bush Temple, stock in in the Palace of the King; Shubert, Fatal Wedding; La Salle, His Highness the Bey, sixth week; Academy, Rags to Riches; Bijou, Wedded and Parted; Howard's, May Moser's stock in A Texas Ranger; New Marlowe, At the Old Cross Roads first half of week, and Old Clothes' Man latter half; Avenue, Sam Morris stock in Woman of the World.

Richard Mansfield opened his five weeks' engagement at the Grand last Monday with an audience of distinction and a demand for seats greater than the supply. He gave notice in the programme that Ivan the Terrible was not a play at least no more of what is commonly called a play than Henry V. King John and Richard II. Ivan is described as a dramatic recital of historical incidents. Mr. Mansfield made these recitals memorable with his masterful character delineation of the aged and cruel Czar and the rich and elaborate stage pictures. It was Mansfield and only Mansfield, with no considerable opportunity for anybody else, but he held the interest concentrated upon himself, with his usual power and predominance, except a few minutes just before the climax of the death prophecy scene of the fourth recital. There was much grim humor in the production which helped a great deal to relieve the monotony. Morton Selten's Garabourda was a virile, reasonable and fully up to the requirements of this brief feeder. Leslie Keen's Boris was colorless and inadequate. He should remember that there is a many-headed public out front at \$2 a head who want to hear what the important character of Boris has to say. Eleanor Barry was a handsome Taritza, and played the part with marked general excellence, realizing the character fully. Irene Prabar did the Czarevitch well, and Ernest Warde was excellent as Prince Nikita.

The advance sale for the Mansfield engagement, which began a week ago Wednesday, has kept the Grand lobby well filled almost every day since. In spite of cold and inclement weather the houses continued virtually at capacity all last week, and Beau Brummel and Merchant of Venice this week are sure to continue the big business, and so will Beaucaire and Richard III next week. Interest in a Mansfield engagement was never greater.

One did that Joseph Miron has played a bandit so much that he now gets a shock when he sees a policeman.

The Admirable Crichton steadily won its way at the Illinois last week and seemed likely to be one of the successes of the season here. The boldness and impossibility of the story do not detract from its comedy or interfere, apparently, with the strength of its romantic situations. Sarcasm and philosophy are deftly interwoven with humor and the result holds the interest of the Illinois audiences closely, with much laughter and applause and curtain calls at the close of the second and third acts, though the play ends without much ado. William Gillette gave Crichton its necessary authority and relieved the austerity with some rather sober humor, but the clearness, consistency and fine fulfillment of his conception of the character won general admiration. W. F. Owen's Earl of Loam seemed to be about as near a realization of such a titled British crank as possible. Sybil Campbell's Twenny was capital, and Sybil Carlisle's Lady Mary unusually bright and clever. The rest of the company, including Jane Laurel, Rosalind Coghlan, Olive Murray, Quinton McPherson, Harold Heaton, Soldene Powell and Kate Meek gave first-class support. The island set is a masterpiece.

George Allison, the Players' leading man, made a hit in The Senator last week before he spoke a word. He wore a little bunch of whiskers, and the matinee girls in particular thought the bunch hugely funny on their ideal handsome man. Mr. Allison got well into the role of the self-made American millionaire and Senator and placed it among his best achievements at the Bush. It was different from any other part he had played while at the head of the Players, but undoubtedly was enjoyed as much as any. Mabel Montgomery was back to her own again as the young widow, and gave a spirited interpretation that won frequent applause. Most of the principal members of the company were well cast and the pleasing play was delivered with virtually complete success, judging from the demonstrations of the audience. Fred Powers deserves especial credit for his staging of the play.

The Girl from Dixie will be at the Great Northern in February, and Ben Hur will open at the Auditorium Feb. 6.

Annie Russell's Genevieve in Brother Jacques had all the charm of her personality together with that of her finished art as an actress. Mrs. Charles M. Walcott's Madame Morange was decidedly one of the saving excellencies of the performance, and Charles Abbe's Jean was another. Grant Stewart was a good Marquis. Elizabeth Johnson was a bit too harsh in her denotement of an aristocratic American girl from Baltimore.

Al Wilson arrived with his Black Cat last week and will put it on at the Olympic soon just to prove there are no frosty feelings now on account of that St. Louis schedule. Judson Brunsd, of San Francisco, is writing something new for Mr. Frank.

Al. Martin struck a blizzard in the East and was laid up for several days, but he writes he has recovered.

The author of The Wizard of Oz, J. Frank Baum is said to have indefinitely postponed writing the book of The Woggle Bug and gone to California with his family.

Manager W. W. Potts, of Hampton and Hopkins' perpetual success, Sandy Bottom, says the city of Fort Worth, Texas, enjoyed The Tenderfoot, Wizard of Oz, Prince of Pilsen, Lew Dockstader's Minstrels, and Paul Gilmore in The Mummy and the Humming Bird, all \$1.50 attractions, in one week (New Year's) and all gave two performances a day. Fort Worth has almost as much population as the Masonic Temple.

The first of a series of performances of German classics under the auspices of the University of Chicago and Northwestern University was given at Powers' this afternoon. The play to-day was Lessing's Mina von Barnhelm, and the cast included Camilla Marbach as Minna, Hedwig Beringer, Miss Mueller, and Messrs. Einfeldt, Marx, Sprout, Gross, and Schmidt.

Girls Will Be Girls, with Al. Leach and Buds, will come to McVicker's Jan. 22.

Two new French plays, On N'oublie Pas, by Normand, and L'Ecole des Belles-Meres, by Brieux, will be played at the French theatre tomorrow.

In the Far East is out again, this time under the management of Colonel G. Edgar Mitchell, of Chicago. It opened in Peoria yesterday.

A number two Weary Willie Walker company is to open at Ft. Wayne Jan. 17, under the management of W. W. Potts.

Albert Dorris, business-manager, was in Chicago last week disguised as an actor in The Village Postmaster.

Frank Perley's Girl and the Bandit opened on

a bitterly cold night, last Monday, at the Studebaker, before a full house. The "comedy opera" went well, arousing spontaneous and unusual applause in many instances. Solos, duets, dances and the sextette in the second act were enthusiastically encored and several numbers had to be repeated half a dozen times. The scenery did not seem to have been rehearsed enough, though its ideas were interesting. It took a long time to shift from Venice on carnival day in the first act to the wild mountain home of the bandits in the second act. Mabel Hite subtitled Queeressa with all-round success in singing, dancing, make-up and neat and feminine low comedy. Miss Hite is distinctly eligible to great popularity in Chicago. After George McFarland's first song the audience was ever ready to hear him, though he sounded his r's in speech with York State hardness. Viola Gillette gave to the prima donna role of Violetta some good looks and sang in a generally pleasing manner. Some of her minor numbers like the little song with Clancy which recalled "A Babbler Brook, a Shady Nook," and had to be repeated, she delivered with skill both in acting and singing. Walter Jones did not contribute so much beauty to the picture as others, nor as much voice, but he was not too hoarse to dance well, and he managed to make Clancy go after all. His make-up and his denotement of the character (with apologies to James O'Donnell Bennett) were most agreeably humorous, and it was plain that if it had not been for his cold Mr. Jones would have shared the highest comedy honors of the evening. Joseph Miron was a capital bandit chief, as usual, and all his songs were encored. The duet and dance of Fletcher Norton and Alice Dovey in the last act was redemanded. Neil McNeil did not seem to be able to lift up his voice in song, but his lively low comedy as bandit No. 2 was at least satisfactory. Henry Bergman as Angelo, the poet, was unglamorous. The foolish box in the last act, called the throne and intended as a torture chair, never would be missed. Songs follow one another in the last act with awkward and amateurish frequency.

Mignon Foster, who was the ingenue of the Players at the Bush last season and this season until recently, left to join the Belasco stock in Los Angeles. Miss Foster is a bright Chicago girl and in a number of her parts at the Bush has shown exceptional ability.

Dolly Theobald, since an announcement in THE MIRROR week before last that a woman named Dolly Theobald had died in the East, has had to assure many friends from her residence here that she is still very much alive and enjoying life hugely with all of her seventy pounds and four feet of height. Howard Powers, her husband and associate on the boards, has received much misplaced condolence and been busy giving assurance that "the smallest soubrette" still lives.

Anxious Inquirer: No, Myles McCarthy did not get his money-finish idea from Mrs. Chadwick.

There was a special performance of An American Woman at the Illinois Sunday night, all on the quiet, with Will Davis, Nat Roth and some other managers in the audience of forty. Reports from the front do not say whether Joseph Leiter of the building inspector was there, the scenery fireproofed and the actors all over sixteen, but rumor does say that as a result of the performance or other reasons the play will be seen at the Illinois in February, and perhaps in Mrs. Patrick Campbell's time. Thus Amber Lawford would be revealed in place of a celebrity. The company left Tuesday night to open Jan. 11 at Davenport.

The Virginian, with Dustin Farnum, has drawn well at the Garrick and the play has been given with its usual excellence.

Ada Rehan, who follows The Virginian at the Garrick, will be seen in Taming of the Shrew the first week and School for Scandal the second.

The one hundredth performance of His Highness the Bey, which is prospering well at the La Salle, will be commemorated with framed photographs of the attractive chorus of the company.

All the members of the Sald Pasha Opera company are back in town after an excursion as far as Pennsylvania and West Virginia. The company includes Grace Thorne, prima donna; Sylvesta Cornish, Louise Moore, Jo Smith, Ed. Flavell, Alex. Spencer, and the manager, E. F. Higgins, of Chicago.

Former Manager Bird, of the Garrick, will be back there again as manager of the Ada Rehan company, and he will assume charge of the house temporarily. In the meantime, two weeks, Acting Manager Samuel Gerson will take a vacation, seeking rest and quiet on Broadway, New York. Mr. Bird will be welcomed by a wide circle of friends.

Frank Monroe, who was Earl of Pawtucket No. 2, is here playing Honey Wiggin in The Virginian.

Charles P. Salisbury, of Boston and Oshkosh, was in the city ahead of Rehan.

Fred Mower's remarkably natural and clever impersonation of the title-role of The Village Postmaster was a strong factor in the success of the play at the Columbus last week. It is hard to see how the part could be better played. Burt Hodgkin's Ebenezer Todd was as distinct and finished as ever. The Postmaster was well staged, as usual, and gave general satisfaction to the large houses.

York State Folks had a prosperous week at the Great Northern, and Ray Royce and James Lackaye maintained in all details their admirable characterizations. Harry Crosby's Lem was constantly a hit and Sam J. Burton gave Blowers full value. Millie Stevens' Mrs. Martin was thoroughly natural, and the rest of the company all helped maintain the high standard of the old favorite.

Editor George U. Stevenson, of The Amusement Guide, got out his annual review number last week and gave much interesting information about last year in Chicago theatres.

Rowland and Clifford are booking their newest attraction, Pride of Newspaper Row, and also another Dora Thorne company, two new enterprises which indicate the increasing success of this firm.

The Woggle Bog, featured from the Marvelous Land of Oz, by the author of The Wizard of Oz, Frank Baum, in a local newspaper for a series of issues, is to be dramatized and put on stage by somebody or other. At first rumor said Henry Balder would add it to his list of The Tenderfoot and other successes. Then the scene of production was shifted, in the gossip, to the Grand Opera House, where the Wizard first saw the limelight two years ago last June. Now it seems that both The Wizard and The Tenderfoot owners will produce the Woggle Bug, presumably at the Grand.

Marion Abbott did not hide her beauty in the part of Catherine, the innkeeper's wife, supposed to be rather old, in Otis Skinner's Harvester at the Grand, and she could not hide her talent. Her Catherine was interesting, pleasing, human.

Gabriel Pollock, of the Bush Temple, who adapted Ivan the Terrible from the Russian, has written a comedy called The Grafters, which may be put out in the near future.

Elwyn Strong, who is being featured by Dave Lewis in his Jekyll and Hyde company, has been highly praised in the press of Toledo and other cities. Mr. Strong must be as good as his name to play the part continually, as he has done so far, for many weeks this season.

Item from the Grand programme: The four great successes now playing in New York are: Mrs. Fiske's most notable triumph, Leah Kleschna; Mrs. Leslie Carter in Adrea, David Warfield in The Music Master, and the Lew Field company in It Happened in Nordland. Chicago will have all of these at the Grand Opera House.

Charles E. Blaney groped his way through smoke across the river to happy Halsted Street and met a handsome gentleman, Henry Pearson, who was in charge of Howard Hall and menagerie in The Waifs Paradise at the Bijou last week. The conference was on a new play which Mr. Blaney is writing around Hall. It is called The Millionaire Detective, and to mention the title is all that is needed to arouse the enthusiasm of both the author and manager. Mr. Blaney said the production would be big and elaborate, beginning in one of the Blaney's theatres in the East and coming West over the usual route.

The Shilling Amusement company announces a new circuit, including Grand Crossing and

points near Chicago, and will open with Ranch King soon.

Otis L. COLBURN.

BOSTON.

Maneuvers of Jane a Novelty—John Drew Pleases—Rejane Entertained—Notes.

(Special to The Mirror.)

BOSTON, Jan. 16.

Only a few of the houses in town make changes of bill to-night, but the new plays are of unusual interest and promise to see a continuation of the really excellent business which marked the conclusion of last week.

Madame Rejane showed her versatility to-night by giving a double bill consisting of Lolotte and Amoureuse, and won much applause by the art which she displayed. For the rest of the week she will give her varied repertoire, a change in programme having been made to admit of one more performance of La Passerelle, which was the best liked of all the works which she gave during the first week, possibly on account of the players' acquaintance with The Marriage of Kitty. The quality of Madame Rejane's audiences has been remarkable, but the great theatre has not been completely filled at any performance.

John Drew drew society people to the Hollis to-night to listen to the Duke of Killcrankie, which shows him at his best. He repeated the same impression that he created during his long engagement in New York, so recently concluded, and his company came for deserved praise. One of the best liked of the newcomers to his support was Fanny Brough, who made herself a favorite here when she appeared with Charles Hawtreay for a couple of seasons.

Thomas W. Ross in Checkers drew one of the largest audiences of the Winter to the Globe and scored a repetition of the same hit which it made last Winter at the Boston. Mr. Ross's personal success is emphatic in this city, for it is his old home, and warm friends admire him for his thoroughly effective impersonation of the hard-luck young hero. Charles Willard is another who does splendid work, and Katherine Mulkins is admirable as the heroine. Ella Sothorn, Dave Brahan, Jr., and others come in for deserved honors.

Wright Lorimer is back again at the Majestic, which he left twelve weeks ago, when the Shepherd King was at the height of its success and packing the theatre at every performance. The prosperity seems to have been resumed at the point where it was interrupted, for there was an exceedingly large audience to display enthusiasm over this thoroughly interesting Biblical drama. The production and cast are practically unchanged during the absence and everything of a spectacular nature went in the most effective fashion.

Edna May and The School Girl are having the best engagement that the Colonial has had this season. The house has been packed at every performance, and the sale for the second and last week was so large that it was found necessary to add a mid week matinee to the regular performances. While Miss May wins the chief success by her singing of the title-role, the comedians give much entertainment, and Fred Leslie, Jr., James Blakely and Fred Wright, Jr., prove exceedingly amusing.

Another attraction that is in its last week in Boston is The County Chairman, which has been increasing in popularity as it neared its local finale. Maclyn Arbuckle has never given anything here so good as his impersonation of the Chairman, and Willis P. Sweetnam, Frances Ring and Grace Fisher are also admirable, while Rose Beaudet, by exceedingly clever work, makes herself one of the favorites of the excellent company. James K. Hackett will follow, 23.

Edward E. Rice's production of The Merry Shop Girls is constantly being improved by the watchful impresario, who has already brought so many well-liked musical comedies to the Park. This is the last week of the engagement here, and it started to-night with a big audience. Frank Lalor is a clever comedian, and hits are also made by Carrie E. Perkins, Thelma Fair, David Lythgow and Julian Eltinge, once a Boston amateur but now a professional.

A Wife's Secret had a good opening audience at the Grand Opera House to-night, with every prospect of a successful week to follow. Lansing Rowan in the leading character does the best work of the company, and scores an emphatic personal success. Hallett Thompson, well remembered here for stock work, is another who helps make the production a success.

The Maneuvers of Jane was a genuine novelty with the stock company at the Castle Square to-night, for it was the first time that this comedy, by Henry Arthur Jones, had ever been acted here at popular prices. To Lillian Kemble fell the character which had been originally played here by Mary Manning.

For Her Children's Sake was the melodrama of the week at the Bowdoin Square, with nearly all the members of the stock company in the cast. It was the turn of Eugene Du Bols to appear as leading lady, and she and Charles Miller won the chief honors of the production.

In the three leading theatres of Boston to-night the orchestras played the overture to the Duchess of Dantzic, which is given to-night simultaneously from the Atlantic to the Pacific as a unique tribute to the first visit of George Edwards to America.

Madame Rejane was the guest of honor at a notable reception given at the Tulleries last week by J. Alliance Française, the fashionable club of French-speaking Bostonians. It was a notable afternoon for the Bohemian and artistic colony, and the Parisian actress was given most enthusiastic greeting. In compliment to her entertainers she gave recitations that were of unusual interest to her listeners. Her daughter also was present.

Edna May evidently believes in having mystery about her matrimonial moves, for one day last week two papers came out simultaneously with big headlines, one announcing that she would become a bride upon her return to England, while the latter said just as positively that she would stay single. "You pays your money," for the paper, "and you takes your choice," about her intentions.

Conn the Shaughraun, is in rehearsal at the Castle Square, and this time the comedy will be staged with scenery made from the sketches which Ed La Moss made while visiting Ireland.

George Ade was in town last week to see his friends with The County Chairman before he started for a trip through the West Indies and Mexico.

Belle Johnston, one of the chorus with The School Girl, received word one night last week of the dangerous illness of her sister at Pittsburgh, but she pluckily went through the performance as usual, as there was no train upon which she could leave for home until midnight.

Kate Ryan and Marion Ballou were specially engaged to join the Castle Square Stock company this week so as to strengthen the cast for The Maneuvers of Jane.

Horace Lewis, for so long time the favorite comedian at the Castle Square, has been specially engaged by Liebler and Company to play Wilkerson in The Gentleman from Indiana, which is to be produced in New York. Mr. Lewis, who has just returned from Seattle, was the guest of honor at the meeting of St. Bernard Commandery last week.

Rabbi J. H. Landau, a distinguished Jew from Sydney, Australia, rather stirred up things last week when he delivered an address before the Council of Jewish Women. He considered Shylock and his characteristics, and declared that in-calculable evil had been created by the presentation of The Merchant of Venice.

Word was just received at Hyde Park yesterday of the death of Leroy J. French, of that suburb, who was touring the West with his Peck's Bad Boy company. He was at Holton, Kan., when he was attacked with the grip, which developed into pneumonia. Mr. French began his theatrical career when he built the Opera House at Hyde Park, and he has had companies on the road in Peck's Bad Boy and Muggs' Landing.

Ten actors were arrested late Saturday night in a gambling raid which was made at 42 Dover

Street. They were employed at a South End theatre and were having a little recreation after a long week of work. All gave fictitious names before being bailed out.

Fulton made a notable success when she appeared here at a recital in aid of the Free Home for Consumptives last week. She sang a great variety of selections and was much taken up by the musical enthusiasts who were present. A. E. Carrington directed her appearance here.

In the report of the special commission on the building laws of the State made to the State, it was recommended that the present theatre inspection license act be repealed and a new one substituted. It is impossible to execute the present one with the existing district police facilities. Elvira Leveroni will give a recital at the Vendome next week preparatory to her return to Italy to sing in grand opera. She has been at her home here since last July.

Mrs. J. B. Haviland, whose husband is a member of the stock company at the Bowdoin Square, has just convalesced from an operation for appendicitis.

Fletcher Osgood, of Chelsea, went out to the Malden Auditorium last week and gave a performance of Hamlet that can only be compared with the recent one by Rev. W. B. Fitch. Gertrude Blanchard, who was Gertrude Blanchard in the days of the stock company at the Museum, was the Queen and did excellent work.

Madame Rejane's little daughter, quite a young lady by the way, made her debut the other day although she has never intended going on the stage. It was at Wheeling, W. Va., that Mile. Avril was taken ill and the daughter went on so as to save the performance of Zaza.

JAY BENTON.

PHILADELPHIA.

Overcrowding Forbidden—Sothorn, Marlowe and Others Succeeds.

(Special to The Mirror.)

PHILADELPHIA, Jan. 16.

Many complaints of overcrowding in places of amusement have been received by the Mayor of Philadelphia, and he has now ordered the Department of Public Safety to revoke the licenses of theatre managers who persist in violating the directions ordered after the Iroquois Theatre fire in Chicago—viz., no standing room or placing obstructions of any kind in the aisles or passageways.

Enthusiastic audiences greet E. H. Sothorn and Julia Marlowe at every performance at the Broad Street Theatre. Much Ado About Nothing is the programme for the second week, to large patronage in spite of the \$3 tax for orchestra seats. Hamlet and repertoire for coming week closes their term in this city. John Drew in the Duke of Killcrankie follows, Jan. 30. Forbes Robertson in Love and the Man, Feb. 6.

May Irwin scored one of her old time triumphs to-night at the Chestnut Street Theatre, her opening in Mrs. Black Is Back attracting a crowded house. She will play two weeks. Woodland, Jan. 30.

This is the second and final week of Nat C. Goodwin in The Usurper, which has drawn fine patronage and been greatly admired. The supporting company is excellent. Madame Schumann-Heink comes to the Chestnut Street Opera House week of Jan. 23 in Love's Lottery. Babes in Toyland follows, Jan. 30.

Henry Miller in Joseph Entangled has made a decided success at the Garrick Theatre, this being his second and final week. The Daily Musical company in The Cingalee follows, Jan. 23. The Other Girl, Feb. 6.

The Pit, with Wilton Lackaye, at the Walnut Street Theatre for second and last week to medium business. Andrew Mack in The Way to Kenmare comes week of Jan. 23. Ezra Kendall in Weather Beaten Benson, Jan. 30. The Jewel of Asia, Feb. 13.

Hanlon's Superba is the attraction for the week at the Grand Opera House, opening to usual crowded house and everybody delighted with the pantomime. Ed. Blondell in The Lost Boy, its first presentation in this city, follows, Jan. 23. In Old Kentucky, Jan. 30. Me, Him and I, Feb. 6.

George D. Sutton, treasurer, and William C. Locker, of the Grand Opera House, have been tendered a testimonial benefit Feb. 27, the attraction being the Fortune Hunters.

The original engagement of Denman Thompson in The Old Homestead at the Park Theatre was for four weeks, but money being turned away at every performance, arrangements have been made for a two weeks' extension and the attractions booked for that time given later dates; consequently Denman Thompson remains here until Feb. 4, and will be followed by The Eternal City, with Edward J. Morgan, Feb. 6.

George W. Lederer's Musical Stock company in Smiling Island continues at the Casino with several changes in the cast. Edward L. Wilson, W. D. Hull, and E. Cantor are the newcomers. The Pony Ballet is a big feature. Seeing Philadelphia, a new review, is in active preparation.

The Sign of the Four, with Walter Edwards, had a rousing reception to-night at the Girard Avenue Theatre. The star is very popular in this city, being formerly connected with stock organizations here. Joe Welch, in Cohen's Luck, Jan. 23. Texas Jan. 30.

The Way of the Transgressor, aided by William T. Stephens' wonderful acting dogs, vaudeville specialties and novelty features, a good card this week at the National Theatre. Opening large. Patrice, in Driven from Home, Jan. 23.

Hart's Kensington with a big scenic production, New York Day by Day, offers the large clientele of this house a play full of interest and exciting situations. Patronage, excellent. Harry Leighton, in At Risk of His Life, Jan. 23.

Blaney's Arch Street Theatre presents for the week On the Suwanee River. The patronage continues large, and the house a big money maker. At Cripple Creek Jan. 23.

Another pugilistic week at the People's Theatre. Terry McGovern, in For Fame and Fortune, opening crowded with equal good prospects for entire term. Fast Life in New York Jan. 23.

The New Lyric Theatre, Charles R. Dillingham, manager, will be completed by Sept. 1. J. Fred Zimmerman, when he was asked if his firm would be connected with the house. "We were negotiating with Mr. Dillingham for the management of the new theatre," said Mr. Zimmerman, "but when we took the matter up with A. L. Erlanger, in New York, the latter absolutely refused to allow us to connect ourselves with this new house. He was very emphatic in the matter."

The People's Theatre was originally a market house, but afterward changed to accommodate stores, lodge rooms, etc. The centre used as an entrance to the theatre, and the auditorium and stage in the rear of the lot. A fire on the morning of Jan. 11 in the lodge rooms did considerable damage, but a strong fire wall between the buildings saved the People's Theatre from destruction, and the performance continued during week without interruption.

Forepaugh's Theatre Stock company surpasses all their previous efforts in a remarkable representation of Robespierre that would do credit to any high-priced production intended for a lengthy run. It enlists every member of the company with many extra additions, and is a credit to everybody interested, particularly to the liberality of the management. Matinee and evening crowded. The Middleman Jan. 23.

Darcy and Speck's Stock company at the Standard Theatre have an excellent attraction in For Her Children's Sake, with George Arvine and Mattie Choate in the leading roles, with minor characters ably delineated. Her Only Crime Jan. 23.

Saake's German Stock company at the Bijou appear this week in So Are They All and The Second Face. All their performances are highly appreciated by good patronage.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, The League Island Marine, in addition to the old skits or

Simple Life and Mrs. Chadwick, a great feature. Business large.

Metropolitan Opera company, in Tristan and Isolde, at the Academy of Music Jan. 17. La Boheme Jan. 24. S. FARRINGTON.

ST. LOUIS.

Newspaper Advertising—St. Louis Becoming Metropolitan—A Manager Disappears.

(Special to The Mirror.)

ST. LOUIS, Jan. 16.

That the approach of the late World's Fair City is more and more toward true metropolitanism is being emphasized of late by the keen rivalry in local theatricals. This is expressing itself more particularly in the quest of managers for newspaper space both of the paid and the gratuitous variety. No doubt the opening of the new Garrick in the heart of the retail district is proving the entering wedge. Manager J. J. Shubert began by using liberally of the paid space, and revived a custom prevalent in the days when the St. Louis papers were not syndicated so closely as now they are—namely, the quotation in his ads of the opinions of the St. Louis critics on The Royal Chef, which is now in its second week and very likely to stay the full four-week limit originally marked out for it. In addition, the Garrick people have flooded the town with half-sheets setting out in bold type true views of the local writers and giving them personal credit. This has moved the Olympic and Century folks to write funny verses of their shows into their paid ads, another Hannertv idea, all of which contributes to the gaiety of the town. On Friday next the Garrick offers the first of its professional matinees. All of the professional people then in town are to receive special invitations and about half a dozen box parties are already arranged for.

We have had the worst weather in many years the past week, but The Royal Chef turned 'em away. At the Garrick, too, the telephone system is doing wonders for the box-office, but the rumor that Colonel Pat Short is about to establish a telephone exchange for his two houses and the St. James Hotel may be premature.

Both from the make-up of the company and the advance reports of the piece a better business might have been expected for Sam Bernard and Miss Williams at the Olympic in The Girl from Kay's; but a fair-sized audience never once came to the front during the entire engagement. The same is true of Lawrence D'Orsay in The Earl of Pawtucket at the Century. To-night a better state of things prevails at both these houses.

At the Century, Cecilia Loftus is holding forth in Israel Zangwill's second offering of the season, The Serio-Comic Governor. Miss Loftus and the piece pleased a fine Sunday multitude.

Virginia Harned comes to us in The Lady Shore a bit ahead of time, owing to the unfortunate accident to Mrs. Patrick Campbell. The play is a delight to those who find visual comfort in big stage settings. As Jane Shore Miss Harned gave an impressionable picture of the court favorite of the fourth Edward. John Blair's Duke of Gloster proved to be a fine impersonation. Robert Lorraine's Edward had kingly phases.

Big dates ahead are being announced now as never before. I do not know what the visiting managers may think of it, but the newspaper space generally devoted to such matters is now almost pre-empted by discussions of plays the majority of which cannot get here this season. Thus we learn that The Yankee Consul, the Kobyn-Blossom Heretta, is not coming back, as was expected. Henry W. Savage, having withdrawn the piece from the Olympic Feb. 5 date, substituting The Sho-Gun. It is not known when The Yankee Consul will come. The Sho-Gun has never been here. The Other Girl has also been withdrawn from the local bookings. It was originally arranged to have it at the Century, Feb. 5. Tim Murphy, for some mysterious reason, was substituted. We may have The Other Girl later on. Annie Russell, Olympic, 22-28, and Prince of Pilsen, Century, same date, are announced. For Jan. 30-Feb. 4 it is William Gillette and Otis Skinner at the corresponding houses. Parsifal comes with a fanfare of evening trumpets along Broadway on March 5. Henry W. Savage will send accoutred heralds along the big thoroughfare about sundown, waking the echoes in the office buildings and telling that the first act of Parsifal will be on before dinner time. Pat Short has not entirely abandoned the hope of having Mrs. Patrick Campbell at the Olympic this season. Recent reports from the Philadelphia hospital are very encouraging.

At the Odeon to-night Creator, the only prominent bandmaster who had no World's Fair engagement, held forth. Popular prices gave him a big audience, and enthusiasm throughout the evening was great.

Rumors having gone abroad that the regular audiences at Havlin's were acting with greater freedom in discussing Wedded and Parted while the curtain was up, a large bevy of West End society folk and Washington University students bought seats on Friday, "society" night, and watched the fun. The people on the stage were frequently quite forgotten while comment ran from balcony to gallery and vice versa. With yesterday's matinee The Child Slaves of New York went on, and the gamine part of the house was more boisterous than usual.

Nellie McHenry concluded a fairly prosperous week at the Imperial last Saturday, but I learn that she is not very well satisfied with the business arrangements imposed on her by her contract. George Fell, manager of M'iss, disappeared Saturday. It was reported to the police that no trace of him could be found.

The Spencer and Aborn company left for Louisville last night.

In Darkest Russia, again a timely melodrama, began a week with the Sunday matinee at the Imperial.

I am glad to announce that the Helmenmann-Welbers have come back to the Olympic. Our fears stuck deep that once off Broadway, the German histrions would be forever banished to Thirteenth and Chouteau Avenue. But Dr. Weil said to me: "Mein sohn, Gott verlaesse kainen Deutschen! Come to think of it, the doctor is right; the Almighty seldom deserts the Germans. Last night they played Marianna, a folk-play with a vivid heart-interest, the kind all well-regulated Germans like, and the house was crowded. Frequent trips between the acts to Tony Faust's were a part of the art-pilgrimage that brings our German fellow-citizens to a proper realization of the worth of das deutsche theatre.

May Bouton came in yesterday with the rest of the strollers now quartered at the Grand while the play is on and much the remainder of the time at Pat Short's Players' Club, also known as the St. James. In the company are Maida Snyder, Gene Luneska, Robert Lett, Dwight Allen, and others, and the opera proved to be a tuneful and sprightly addition to the week's bills.

To-morrow night Shenandoah goes on at the Odeon. Sufficient stage room is certainly afforded for the old war play; and the nearby livery stables will furnish a convenient quota of war horses.

Byrnes Brothers' Eight Bells is at the Crawford this week. Much extra acrobatic work is done during the action and the revolving cabin is just as funny as before.

J. A. NORTON.

PITTSBURGH.

Kellar—Amelia Bingham in Stock—Jane Kennark's Departure—Notes.

(Special to The Mirror.)

PITTSBURGH, Jan. 16.

It is a pleasure to again see Kellar here after an absence of two seasons, and the large audience at the Duquesne Theatre to-night seemed thoroughly pleased. McFadden's Flats next week.

My Wife's Family is out at the Empire, and the good-sized audience to-night was fairly well entertained. Hal Stephens, Harry Linton and

an adequate company are seen. Next week, Sweet Clover.

The Woman Who Did, at the Bijou to-day, brings crowds who are apparently satisfied with what she did. The company is good and the play well mounted. In Old Kentucky follows.

The Volunteer Organist is a good melodrama, and to-night it is seen at the Gayety by a large audience. This season's cast and scenery are up to the standard. Next week, The Ninety and Nine.

Amelia Bingham now heads the Harry Davis Stock company, at the Alvin, and is supported by Henry Woodruff, Dodson Mitchell, Frederick Paulding, William McVay, George Probert, Wilson Melrose, Howard Hickman, Robert Smiley, Dennis Harris, Ivy Troutman, Emma Dunn, Alice Gale, Margaret Dills, Effie Darling, Ann Hathaway, Grace Barton, and May Edwards. The Climbers is this week's bill, and is handsomely staged. The Frisky Mrs. Johnson is the underling.

The Nixon has Lionel Barrymore and company in The Other Girl, which will be followed by Babes in Toyland and Savage's Parsifal.

The Avenue is dark this week for lack of an attraction.

That Jane Kennark has won the admiration and esteem of many playgoers in this city was proven by the numerous letters and personal regrets she received during the week of her leaving the local stock company. She has played from farce to tragedy this season, and did remarkably well in all her portrayals, although her best work has been in emotional roles.

William H. Totten, treasurer of the Nixon, and Sue Dixon, both of this city, will be married on next Wednesday.

The local "port" of The Flying Squadron has its benefit at the Nixon to-night. The Other Girl. After the performance the club will entertain its visiting members and invited guests in its rooms in the Nixon Building. Harry S. Brickell is the commandant of this "port."

This and to-morrow night and five matinees at the Alvin are for the benefit of the Soho Public Baths here. The society will receive a percentage on all tickets sold by it.

The eleventh concert of the season of the Pittsburgh Orchestra at Carnegie Music Hall will be given on Friday night, Emil Paur, conductor, and the soloists will be Fritz Kreisler, violinist, and Wenzel Jiskra, bass player.

ALBERT S. L. HEWES.

CINCINNATI.

William H. Crane, The Runaways, The Lady Shore and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Jan. 16.

William H. Crane began his annual engagement at the Grand to-night, presenting for the first time here his new play, Business Is Business. Notable among the supporting company were Katherine Gray, Harriet Otis Dellenbaugh, Walter Hale, George Backus, Sheridan Block, Harry St. Maur and H. Hassard Short. Ben Hur follows for two weeks.

The Runaways with Arthur Dunn opened at the Walnut yesterday, succeeding Kellar, who played to a remarkable week's business. The company contains, in addition to the popular star, Charles Cox, Clarence Harvey, W. E. Meehan, Thomas Whitbread, S. B. Pulem, Erminie Earle, Helen Carr, Florence Morton and the Althea Sisters.

The Forepaugh Company at Robinson's continued its phenomenal business last week with Janice Meredith, and as usual turned people away yesterday at the premiere of The Man from Mexico. The latter is the first play of a farcical order which the company has attempted, but the various members came through the ordeal with flying colors, and gave additional proof, if any were needed, of their remarkable versatility. The Cherry Pickers, 22; When We Were Twenty-One, 29.

The German Theatre company appeared last night in a new play by Max Halbe Der Strom. In the cast were Misses Schwirschina, Claire and Rodenburg, and Messrs. Schmid, Neeb, Binder and Dene.

The Lady Shore, as presented at the Grand last week by Virginia Harned, proved an interesting play, well acted, although a trifle too long and much too sombre in its unhappy ending to be likely to prove a great winner at the box office. John Blair and Robert Lorraine gave the star excellent support, and the mob in the last two acts was altogether the best seen here for many a day.

The Lyceum this week has Deserated at the Altar, with a cast including Pierce Kingsley, John W. Young, John Smiley, Nettie Thebeaud, Ethel Milton, Jewell Darrow, Adele Carleton and C. A. Taylor.

McFadden's Row of Flats never wears out its welcome at Heuck's. The company presenting it there this week includes Billy Barry, Jr., Gusie Nelson, Lizzie Conway, Harry Fentell, Joseph F. Willard, the Brothers Otto and the Speck Brothers.

H. A. SUTTON.

BALTIMORE.

The Wizard of Oz—Primrose's Minstrels—A Son of Rest—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 16.

The Wizard of Oz is given this week at Ford's Grand Opera House with Montgomery and Stone as chief comedians. Jan. 23 A Wife's Strategy. Primrose's Minstrels hold the attention of the patrons of the Academy of Music. The next attraction will be Frank Daniels in The Office Boy. The De Witt Company of Players are presenting Heartsease at Chase's. Following, Captain Swift will be presented.

Nat M. Willis is seen at the Auditorium in A Son of Rest. At the close of the week Ward and Vokes in A Pair of Pinks.

The patrons of the Holiday Street are being entertained with The Great Automobile Mystery. The Way of the Transgressor next.

Two Little Waifs holds the stage of Blaney's. Next week, The Sign of the Four.

At the Lyric on Saturday evening last, with the Washington Symphony Orchestra, Eugene d'Albert, pianist, was the soloist.

HAROLD RUTLEDGE.

WASHINGTON.

Parsifal in English Attractions—John Drew Seen by the President—Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 16.

The production of Parsifal in English by the Henry W. Savage operatic organization is a treat to lovers of Wagnerian music. The commencement this afternoon at 5.30, with an hour and three-quarters intermission, found the New National Theatre crowded to the doors. Nat C. Goodwin follows in The Usurper.

Frank Daniels in The Office Boy opens to-night at the Columbia Theatre. The assisting company comprises Alfred Hickman, Sydney Toler, Leavitt James, Laurence Wheat, David Bennett, James Reany, Nell Walton, Sallie Fisher, Ida Gabrielle, Louise Gallier, Leslie Mayo, Vivian Marston, Claire Leslie, Mildred Cooke, and Clara Belle Jerome. Eleanor Robson in Merely Mary Ann is the coming attraction.

At the Lafayette Square Theatre Bert Leslie and Robert L. Dalley, in the musical comedy, Paris by Night, thoroughly amuse the usual very large Monday night gathering at this popular house. Madge Lawrence heads a supporting company of creditable ability.

The Academy of Music presents A Desperate Chance, which is received with favor by a large audience. Across the Pacific is the underling.

John Drew was a guest at a reception and tea given by Mrs. Roosevelt to nearly five hundred guests at the White House Friday afternoon. Those present comprised the Cabinet officials,

the diplomatic corps and army and navy, and at night the President and Mrs. Roosevelt, accompanied by Senator and Mrs. Lodge, Master Theodore Roosevelt, Jr., and Ethel Roosevelt, occupied the Presidential box at the National Theatre to witness the performance of The Duke of Killcrankie. During the act intermission Mr. Drew visited the President in his box.

The Sunday night "Pop" concert of the Washington Symphony Orchestra at Chase's, under De Koven's directorship, always well attended, had for the soloists D'Albert, the pianist, and Madame D'Albert, prima donna soprano.

Coming musical events of distinction are the appearance of Franz von Vecsey, the young Hungarian violinist, at the Columbia Theatre, 24, and Katie V. Wilson's presentation of Paderewski in piano recital at the New National, 31.

JOHN T. WARDE.

NEW MYSTERY PLAY PRODUCED.

Charles Keeler, the California poet, on Jan. 7 produced in the Unitarian Church at Berkeley, Cal., a new mystery play of his own writing, modeled in form after the old English morality plays. It is called The Triumph of Light, and contains many exquisite lines and spectacular scenes. Keeler appeared as the Priest of the Sun in the prologue. The principal character is Mortality, who is to be shown the mystery of life. There is a succession of picturesque and impressive scenes, until the final picture where Mortality, after a series of wanderings, receives the torch of Truth and awakens the sleeping child Love, who with a kiss gives him immortality, and completes The Triumph of Light.

THE LOST BOY PRODUCED.

Edward Blondell, comedian, and a strong supporting company, under the management of Weber and Rush opened in The Lost Boy at the Academy of Music in Newburg, N. Y., Jan. 14, and scored immediate success. The characters were assumed by Joe Fields, Sam Shannon, Jack Reidy, Bert Angles, Julia West, Elsie Currier, Charlotte Lambert and a long chorus of pretty girls. The costumes were beautiful and the scenic investiture and electrical effects appropriate and effective. The company will play on the Stair and Havlin circuit.

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THE BETTER LIFE, a drama in four acts. By G. Carlton Wallace.

CAIN, a drama. By George Cabot Lodge.

CAPTAIN JANUARY, a playlet in one act. By Augustus Barratt.

CHARITY, a one-act play. By Joseph F. Rinn, Brooklyn.

CURSE OF BEAUTY. By William Austin Dillon.

THE HAPPENINGS OF HOOLIGAN. By Willis Dunlap.

HEARTS OF GOLD, an original melodrama in five acts by Jay Hunt. Copyrighted by Phil Hunt.

JOCKEY JONES; OR, HIS LAST RACE. By A. N. P. Zilles.

THE MATCHMAKERS. By Charles Augustus Scott.

A WOMAN OF THE PEOPLE. By Albert Richard Thorne.

The total number of dramatic compositions copyrighted in 1904 was 1,094. The following have been copyrighted in the first week of the new year:

ANNIE LAURIE, a romantic drama in three acts. By M. Douglas Flattery.

THE CHICKEN THIEF. By American Mutoscope and Biograph Company.

THE CHORUS GIRL. By Marion Middleton Lough.

THE COMET, a comic opera in three acts; music by Helen M. Gilmore, book and lyrics by Myrtle Reed and Bertha R. McDonald. Copyrighted by Bertha Reynolds McDonald.

THE COUNT DE NOACCOUNT. By Marion Middleton Lough.

THE DERBY WITCH. By Marion Middleton Lough.

A FOOL FOR LUCK, an extravaganza adapted from the German of Der Barometermacher aus der Zaubereiinsel von Ferdinand Raemund. By Joanna H. Dobson.

SHALAMAZAR; OR, THE PORT PRINCE OF SHALAMAZAR, comic opera in three acts; libretto by George L. Hutchins, music by Francis W. Richter. Copyrighted by George L. Hutchins.

IN A RESTAURANT. By Christine G. Brumbaugh.

JUDITH OF BETHULIA, a tragedy. By Thomas Bailey Aldrich.

LETTY, an original drama in four acts and an epilogue. By Arthur W. Piner. Copyrighted by W. H. Baker and Company.

A LITTLE ORPHAN GIRL, a drama in five acts. By Fred. Summerfield.

LOMA. By Frederick Backus.

LUCK OF THE UNLUCKY, a one-act play. By B. H. Standish.

MANUELA. By Elizabeth Gerberding.

QUITS. By Claude G. Laid.

THE SIMPLE LIFE, an original comedy in three acts. By Herbert Hall Winslow. Copyrighted by Charles Dickson and John Morris Hickey.

SUBTERFUGE; OR, WIFE OR MAID, drama in two acts. By M. Douglas Flattery.

TALULAH, a play in five acts. By Sarah Walker Cutting.

AGE OF INNOCENCE; a comedietta. By Frederick Fenn.

FOR FAME AND FORTUNE; a comedy-drama in four acts. By Hal Reid. Copyrighted by Sullivan and Harris.

LE FRUIT DEFENDU; comédie en un acte. Par Michel Provins. Copyrighted by L. Michaud.

IN THE SHADOW OF THE GLEN; a play in one act. By J. M. Sygne.

JUDAZUMA, THE MAN OF MYSTERY; a play in a prologue and three acts. By Bernard F. Moore. Copyrighted by Walter H. Baker and Company.

Copyrighted by MADCAP; a new and original musical play. Book by Paul A. Rubens and N. Newham Davis, music by Paul A. Rubens, additional numbers by Percy Greenbank and Howard Talbot. Copyrighted by Chappell and Company.

THE LADY SHORE; a romantic drama in four acts. By Mrs. Lena R. Smith and Mrs. Vance Thompson. Copyrighted by Lena R. Smith.

MASKERADE; schauspiel in vier aufzügen. Von Ludwig fulda. Copyrighted by Felix Bloch Erben.

MY WIFE'S BOY. By George S. Lockwood.

NARCISSEUS AND POTENTILLA; a play in four acts. By James E. McBride. Copyrighted by Garden City Educational Company.

PENKLOPE'S AFFINITY; a play in one act for women's clubs, for female characters only. By Mary C. Russell. Copyrighted by Walter H. Baker and Company.

LA PETITE MARQUISE; comedy in three acts. By H. Meilhac and Lud. Halévy; put into English by Charles Alfred Byrne. Copyrighted by F. Rullman.

THE PROFESSOR'S WASHING. By Iva Dounette Palmer.

THE REUBEN AND THE BURELQUEER; a one-act dramatic composition. By Fred J. Beaman.

SON OF ALLAH; OR, IN LETTERS OF BLOOD. By T. E. B. Henry.

SPREADING THE NEWS; a play in one act. By Lady Gregory.

A TRIPLE IN BOHEMIA; a comedy of metropolitan American life in three acts. By Julius Wedekind.

TRUSTS VERSUS THE COMMON PEOPLE; OR CAPITAL VS. LABOR; a musical comedietta; a satire on modern times. By Olive West.

DIE WALKURE (The Walkyr); a music-drama in three acts. First part of the trilogy Der Ring des Nibelungen (The Nibelung's Ring). By Richard Wagner; The English version by Charles Henry Meltzer.

WEDDING BELLS; a comedy-drama in four acts. By Gilbert Patten. Copyrighted by Walter H. Baker and Company.

THE WOOING OF A VIOLIN; drama in four acts. By Albert S. Humphrey.

PROFESSIONAL DOINGS.



Photo Baker, Columbus, Ohio.

An excellent likeness is herewith presented of Belle Gold, who is now playing Gretchen, the leading comedy role in Hanlon's Superba. Miss Gold is negotiating for a five years' starring tour under the management of Julius Cahn in a protean comedy, which will be written especially with a view to exploiting her particular talents. Miss Gold has been very successful, and has won many friends.

Arrangements have been completed by John C. Fisher and Thomas W. Ryley for revival engagements at Broadway theatres this season of Florodora and San Toy.

A Girl from Dixie is the work of no fewer than nine men—Ludwig Engländer, Victor Herbert, George Rosey, Ben Jerome, A. Baldwin Sloane, Cole and Johnson, Max Witt, and Kerry Mills.

The Royal Chef will be presented by two companies after February.

H. S. Linné has resigned as musical director of The Jewel of Asia company.

Edna Wallace Hopper's home near San Leandro, Cal., was recently looted by thieves of furniture, pictures, a costly clock and a number of other articles which the actress valued because they belonged to her mother.

Eddie Foy may be seen in the principal comedy role in The Earl and the Girl when the Shuberts produce that piece at the Casino.

The son of Madame Melba, Charles Armstrong, who has spent the most of his life on a ranch in Texas, chose to join his mother on coming of age, and is now her guest in the private car Riva.

T. Aldrich, having been for two years in journalism as labor editor of the Wilkes-Barre Times and city editor of the Wilkes-Barre News, has secured an engagement with the Mortimer Snow Stock company in Scranton. During the week of Jan. 2 he was seen as Captain Bradhurst in When Knighthood Was in Flower.

In E. S. Willard's company will be Cooper Cliff, J. R. Crauford, William Sauter, H. Cane, Walter Edmunds, H. Barfoot, Violet Vorley, Faith Reynolds, Lella Repton, Mabel Dubois, Alice Belmont and Marie Linden. H. Cane will again be his stage-manager.

A Study in Scarlet, a dramatization of Conan Doyle's book, by M. W. Sanford, was first produced at Faribault, Minn., by Tom Arthur's company, and is now playing the Central West to good business. Burt S. Frank is playing part of Sherlock Holmes.

George Stuart Christie retired from the James Neill company, now playing at the Seattle Theatre Jan. 7, to accept the position of leading juvenile with H. W. Bishop's Stock company at the Liberty Theatre, Oakland, Cal., opening yesterday.

The Edwin Young Stock company closed in Port Huron, Mich., Jan. 7. Mr. Young will proceed at once to organize a company to present his play, Indiana Folks. The tour will include Ohio, Indiana, Illinois, Iowa, and Wisconsin.

Mr. and Mrs. Marshall Wilder were tendered an elaborate banquet by Mr. and Mrs. Leon Moore, in Shanghai, China, on Nov. 20.

A new melodrama, Nobody's Darling, by Hal Reid, will be sent on tour by Sullivan, Harris and Woods early in February. It will be seen in New York later in the season.

In Brescia, at the Municipal Theatre, Jan. 2, during a performance of the opera Andrea Chénier, owing to a short circuit in the electric light, there was a great panic. The audience rushed to the doors and some persons were injured. The performance was postponed.

The Appellate Division of the Supreme Court has by a unanimous decision upheld the section of the Penal Code which makes it a misdemeanor for the manager or proprietor of a theatre to allow a child under the age of sixteen to enter his establishment unless accompanied by an adult.

Mrs. Mary Bankson, wife of the late John W. Bankson, is still at the home of her sister, Mrs. Emma Bell, at 326 Grand Avenue, Portland, Ore., where she had been just two months when death came to her husband on Dec. 26, 1904. Had he lived until Jan. 16 he would have been fifty-eight years old. The sad event leaves Mrs. Bankson the last of her family. She is playing with the Columbia Stock company in Portland. Mr. Bankson began his stage career right after the close of the Civil War. He made his first appearance at Ben De Bar's old theatre in St. Louis.

Drama and symphony concerts will no longer be presented at Cooper Union. The trustees of the Union have prohibited them for two reasons: the first, that such performances exceed perhaps the objects for which the Union was created, and the second, because the building is not in strict conformity with the building and resort laws. Recitals may be allowed, but not performances requiring costumes and stage settings.

Annie Athy and Charles D. Pitt, a member of Maude Adams' company, were married Sunday, Jan. 1, at the home of Judge Mayo, Broadway and 104th Street. Miss Athy's home is in Worcester, Mass. Mr. Pitt is a son of Fanny Addison Pitt, a member of Maxine Elliott's company. He has been with Maude Adams' company two seasons.

Billie Williams, of the Way of Transgressor company, held a smoker at his new residence in Elizabeth, N. J., on the evening of Jan. 6 after the play attended by Judge Mayo, John M. Turner, William De Haven, William Church, John F. Ryan, Professor James M. H. Holden, William T. Stephens, and others. Gray, Victoria Walters, and Miss James John Hart, Edward F. Scott, and other professionals, including the manager of the Way of Transgressor, were also present.

Jack Armstrong has just closed his engagement and will start for the Pacific Coast in a few days.

AT THE THEATRES

To be reviewed next week:

THE DUCHESS OF DANTZIC.....Daly's.
THE MONEY MAKERS.....Liberty.
THE FORBIDDEN LAND.....Fourteenth Street.

Belasco-Adrea.

A tragic play by David Belasco and John Luther Long. Produced Jan. 11.

Adrea.....Mrs. Leslie Carter
Krauso of Noerium.....Charles A. Stevenson
Arkisus of Frisia.....Tyrone Power
Marcus Lecca.....R. D. McLean
Holy Nagar.....H. B. Roberts
Minus the Echo.....J. Harry Benrimo
Bevilacqua.....Claude Gillingwater
Catus Valgus.....Marshall Welch
Sylvestros.....Gilmore Scott
Lyalxes.....Louis Keller
Bram-Bora.....Edward Brigham
Maslak.....H. R. Pomeroy
Master of the Tower.....H. G. Carlton
Servant of the Tower.....Gerald Kelly
Shade of Menethus.....Charles Hungerford
Thrysoos.....Francis Powers
Idmondus.....Gordon West
A Mock Herald.....Arthur Maryatt
Crassus.....Edwin Hardin
Herald of the Senate.....Franklin Mills
Page of the Senate.....Harold Guernsey
A Barge.....Luther Barry
Zastus.....Teff Johnson
Galba.....Harry Sheldon
Sigrid.....Charles Wright
Var-Igon.....F. L. Evans
Slave of the Whips.....James H. George
Slave of the Queen's Door.....Joseph Moxley
The Child Vasha.....Loris Grimm
Iulia Doma.....Edith Crane
Garda.....Maria Davis
Myria.....Coral Adams
Letta.....Laura Osborn
Lellit.....Grace Noble
A Singing Girl.....Madeleine Livingston

It was a Belasco night. Not only the knowledge of triumphs in past seasons with Mrs. Carter as Zaza, Du Barry and other successes, but widespread sympathy with his plucky fight in Washington against odds that would have downed a less courageous man, brought many who knew they could not be among those who had coupons. These offered \$10 and \$15 for single seats, and as high as \$25 was paid. Those of prominence in art, letters or finance were present for the distinguished event. They had confidence in the man who is at the head of stage craft; they were not disappointed, for faith was not broken or sympathy misplaced.

The story of the powerful play was telegraphed to THE MIRROR by its Washington correspondent, and printed at the time of its production in Convention Hall. In stage art, which is the focussing point of all the arts which meet here to enter through eye and ear to kindle heart and brain to their utmost, mere descriptive words can only arouse the reader's desire to see for himself what must be seen and heard by each to feel that for which it was created. That story indicated that American authors (and this has been a season of the triumph of the home products of genius, and the failure of the foreign) had written a play of such sweep and breadth of tragic intensity as would have delighted the Greeks of old, who built those masterpieces whose magnificent outlines have been the despair and model for all succeeding ages. But here there is an added beauty which uplifts it to heights of which the ancients were incapable, for they never dreamed of scaling those peaks of character which, in their day, were obscured by the mists. One great event in history and its subsequent movement added these heights to the horizon. Now they are so much a part of everyday life their white peaks are as unnoticed and unremarked as the everyday beauties of the sunsets.

This great fact which changed all literature is, that not until One Man died for those he loved, after saying there is no greater thing a man can do than give his life for his friend, and founded a faith on the keystone of love of another more than self, did self-sacrifice enter in and become the highest height of life and, therefore, of its mirroring literature. The analyst feels sure that these authors started out with the germ situation of a woman giving up everything most dear for the sake of a child. That thought rings true to the poet heart of Belasco. After its conception, his mastery of stagecraft and effectiveness came in, and the situation was raised to the highest power by making the woman a queen whose throne and high state depend upon her eyes not being touched by that sunlight which means blindness again. The boy was made the next heir of her throne and son of the only man whom she ever loved, yet who outraged that love most cruelly by giving her loving body in marriage to the arms of a stranger that he might win that same throne. This throbbing body of the story is dressed in the clear English of John Luther Long, which, like shimmering silk, does not hide its pink, pulsating life, and presented with Belasco's craft. The result is another great triumph. The world always crowns with success, early or late, that which can stand all tests and truly merits the laurel.

What use to speak of the stage pictures and ensembles of a production which must have been placed back in just this dawning glory of civilization's sun, that freest scope might be given to its great swing of elemental passions and the utmost beauties of the reproductions of barbaric sumptuousness? The audience is treated to lavish fillings of the stage with vestals, wantons, priests, peasants, priestesses, Senators, soldiers, Phrygian dancers, courtiers, sword dancers, guards, ambassadors, altar slaves, heralds, tiring women and others, who make a picture of a time when great passions could sweep all life like the hot breath of the sirocco. Through the waves of this life which beats about this mythical throne until it seems more than a historical fact, rises the throbbing story of Adrea. To interest in her, her love and her wrong all is secondary, even the solid magnificence of its architecture—which never seems scenery—of its palaces and towers seem but to throbb in unison with her heart as the stars thrill with love in the eyes of a lover.

The Adrea of Mrs. Carter showed a distinct advance in technique over even her best former work. Her voice, which has always been rich, has gained new fullness and resonance, especially in the diaphragmatic tones. Her enunciation and English have always been a keen artistic delight.

As the slightest princess she played with touching tenderness, and the true confiding helplessness of the blind pervaded her love scenes. In the next scene, which followed immediately and showed the dawn after her outraging marriage, she showed the two finest moments of pantomime our stage has seen, and showed deep insight into the workings of a tortured soul. One was her entrance from the palace and down the steps after realizing that the kisses she had received were not those of the man she loved, the other was the dawning of the fact that the lightning stroke had restored her sight and she could see. Only a Belasco would have thought of having her note her fingers in gesture that was childlike in pathetic simplicity yet gripped with the same great power as the horror of her entrance had done. Space forbids full detailing of every note of the wide range of octaves she plays upon her concert-strung self, as a great master makes the Stradivarius throb to the slightest mood of his soul. It all led up to the womanly, sweet scene of her renouncing her throne and giving her dearest possession, sight, in the last great scene of self-sacrifice for the son of the man she loved, yet had done to death in justice for the greatest of all wrongs he had wrought against her.

Edith Crane played the evil sister of Adrea with a voluptuous fascination and savage intensity that suited her dark beauty and made it fully understood how the younger princess could help in such a plot against her helpless sister. She had no small share in the honors of the evening's triumph. Maria Davis was excellent as Adrea's faithful Egyptian slave. Madeleine Livingston made the most of her bit. There were so many good small parts it is impossible to enumerate them all, they passed in such kaleidoscopic multiplicity.

The evening added to the long list of great parts in which Tyrone Power has played with the individuality and distinctive characterization of the artist. They are long to be remembered in the annals of the American stage. Charles A. Stevenson was unfortunate in being hampered with a severe cold that nearly made him inaudible and taxed the others to make the audience forget. R. D. McLean not only looked the prince of the Senate but played him with royal distinction. H. B. Roberts was always in the picture and impressive. J. Harry Benrimo did the finished work of the difficult part of the fool in the fine way to be expected of one with his excellent record. Francis Powers made a bit stand out with necessary force. The art decorations of Mildred Buckland should have special credit for perfection, as should the superb scenery of Ernest Gros, and the music of William Furst, which was so appropriate it was not obtrusive.

Even with such a long and expensive cast, the run of Adrea ought to extend far beyond this season, for no one can afford to miss it.

Savoy—Mrs. Leffingwell's Boots.

Farce comedy in three acts, by Augustus Thomas. Produced Jan. 11.

Mrs. Bonner.....Dorothy Hammond
Mrs. Rumsey.....Mrs. A. A. Adams
Doctor Rumsey.....John Saville
Orton.....Jessie Busley
Mabel Anislee.....Ernest Lawford
Walter Corbin.....William Courtney
Howard Leffingwell.....Louis Payne
Richard Anislee.....Vincent Serrano
Mrs. Leffingwell.....Margaret Illington
Tim.....M. J. Gallagher
Thomas Bonner.....J. H. Barnes
A Driver.....J. Jay Wilson
Police Sergeant.....Del De Louis

If a man is seen in the hour before midnight, who shows the radiant bearing of recent clean-hearted laughter and with eyes still red from the moisture of manly sympathy—in fact, loving his fellow men as if he had just done a generous deed such as some only reserve for once a year at Christmas—if that man is watched closely and seen to take no change from the shivering newsboy as he buys a paper, the watcher may be sure that that lucky man has just seen a play by Augustus Thomas. If every one could go to his plays there would be no sensational papers to buy, for there would be neither unkindness nor murder.

The trouble in Mrs. Leffingwell's Boots started when a woman who lives in the suburbs, Mrs. Bonner by name, tries to give a dinner in midwinter, without inviting the wicked fairy of the Weather Bureau. In spite, she is thwarted in her hospitable plans by "the worst blizzard since Roscoe Conkling died." The most desired guests do not arrive. Among the undesired who do is the young man who was engaged to the girl friend in the house, who had broken off all negotiations because of a scandal which resulted from Mrs. Leffingwell's boots having been found on his fire escape. As he can't be thrust out into the storm, he is thrust into the evening clothes of a guest who could not get through the drifts. The two declare a truce. Her black sheep brother comes to get a hundred to meet a note due in the morning and to which he has forged the lover's name. The old complication is recognized immediately, but it is worked out with so much deeper insight and keener sympathy, and garnished with up-to-date gear, it is as good as new. The brother is so evidently deranged he wins sympathy.

The comedy of the suburban dinner under such difficulties could only have been written by a close observer who has lived under the difficulties of suburban life for years, and yet been big enough to see the laughing spirit behind their tragic mask. There is the high-toned butler, brought from town for the great event, which proves a fizzle; the maid who adds to her other woes frostbitten ears; the fountain in the table that goes wrong and soaks every one in true farcical impartiality. But why enumerate the myriad tricks of a master of laughter? The first act ends with the coming of Mrs. Leffingwell and a curtain joke by the playing fountain.

In the second, they have all had to be put up for the night, and the studio is used for an extra bedroom for the men. The improbable things happen in true farce spirit to keep the laugh ball rolling. The backbone which makes a Thomas comedy stand erect in its manhood above others is the coming of the desperate brother to rob the house. He is bound and treated by the hostess's father, who has explained how osteopathy has saved many other congested and fevered nerves and brains. The curtain comes down on a rage situation as the bawdy butler is being bound and palmed off as the burglar. The third act shows brother in his right mind. Repentant, he straightens out the trouble between the two lovers, and removes the last suspicion from Mrs. Leffingwell by confessing he placed her boots in their compromising place on the fire escape.

Much of the credit for the success of the piece—which is sure to come—is due to the remarkably fine cast given it. Each part is allotted to an artist of experience, who is not only able to read the lines well but also willing to make up to look the part, like Jessie Busley, who is artist enough to appear as the real thing in frost-bitten maids. She always pays such close attention to what is going on on the stage, never noting the audience, she makes them feel as if they were peering into a real room from which some fairy has removed one wall. Mrs. Adams had little to do, but she did it in the Adams way. Fay Davis has here a part at last which suits her rare charm, and she played it so charmingly the audience were hungry for more. Margaret Illington showed that she is working to conquer her mannerisms, and it is remarkable how much she is improving in such a short time. Dorothy Hammond had the most to do in the first act, where the wind machine was allowed to whine down every one except the pathetic bits, when it held its breath mysteriously, only to begin loudly as soon as sentiment ceased. William Courtney was the manly lover who had so much trouble drifted upon him in this, the Blizzard of his discontent. But he bore it so ably he won every one's sympathy. Vincent Serrano had the difficult part of the evil brother, but he played it with such sincerity his last scene brought tears. John Saville brought his usual distinction to the part of the doctor, and even interested during a long lecture. Ernest Lawford was good as the butler overwhelmed with professional pride. J. H. Barnes, Louis Payne and Del De Louis gave strongly individualized characterizations to small parts, and aided much in the great excellence of the general picture of life in those districts troubled by trolleys.

Garrick—You Never Can Tell.

Comedy by Bernard Shaw in four acts. Produced Jan. 9.

Mr. Crampton.....George Farren
Mr. McComas.....William H. Thompson
Mr. Valentine.....Arnold Daly
Mr. Bohun.....Harry Harwood
Philip Clandon.....Sumner Gard
William.....John Findlay
Servants.....Leonard Gallagher
Mrs. Clandon.....Jefferys Lewis
Miss Clandon.....Drina de Wolfe
Dolly Clandon.....Mabel Tallafiero
Maid.....Eda Bruna

The most enjoyable of all Bernard Shaw's plays, pleasant or unpleasant, to read to one's self or aloud, is *You Never Can Tell*. It is so full of whimsical turns and odd half lights on human nature that it is brainy champagne with all its sparkle left in. He has said it was the best act of his plays, and its recent production goes far to prove him nearer right than in some of his many other sayings. It has even been in rehearsal, but has never been done in America professionally, though an enterprising dramatic school in Chicago did give it with students. It was produced at the Strand Theatre in London in April, 1900, after having been done for the author a year or so before at the Royalty Theatre.

Its story, as every one knows, is its weakest point, for there is little true sentiment or effect on the audience of the kind caused by masters of

technique, who arouse suspense or the deeper emotions. The delight is largely that of seeing old friends in new raiment which shows beauties never guessed, or often that madder joy of hearing a scandalous tale about a priest, finding that things held sacred have their human sides after all. With this clever Irishman there is nothing holy in love; it is only a chemical reaction, or, more, perhaps, like a game of chess, where the cleverer party advances her pawns boldly until she can cry "checkmate" to her feeling victim, man.

It is true that there is a story of a woman who took her three daughters to Madeira to keep them from their father, whom she had never loved, and bring them up according to advanced notions she advocates in the treatises she writes. After eighteen years she brings them back to England, and the play starts in a five-shilling dentist's shop and shows how he wins the elder daughter in a day by love making suited to her advanced bringing up—and the family is reconciled to a father who is not at all reconciled to the mother or her way of educating them.

The futile attempt to tell a story which is no story, but a series of clashes of odd characters whose interest is not in what they feel but what they think and say, is like watching the rapidly tossing balls in a well played game of tennis: one admires the skill of the opponents, laughs at the undignified postures they have been thrown into, and then goes to tea on the lawn entirely unmoved, only remembering there was a clever game for the gold cup. To show this one has only to mention William, the waiter, the character that lingers longest in the memory, yet he was no part of those in the story, only a *dewe ex machina* incarnated for our perpetual delight as one of the finest limned characters of modern literature. In this John Findlay made one of the personal hits of the piece. He duplicated the

taut old man, with his habitually reiterated "Thank you kindly, sir," even to his slipshod gait just as the audience had imagined him. That they had read their Shaw lately was shown by laughs that greeted well-known lines or people when these accorded with preconceived pictures. In this way Harry Harwood made another hit as the old waiter's bullying lawyer son, who is practicing before the bar, not behind it, to the old man's half regret. He not only looked the part but read it in the Shawesque way. George Farren played Mr. Crampton with his well-known sincerity and strength, but for this very reason he seemed out of the Oh, Pshaw! atmosphere, where no one ever breathes deep or feels sincerely; they only think they do, but they don't. They are only merry sprites weaving patterns in the sun and playing at being men and women in the suburbs of their lively city. For this reason that fine gentleman and actor, William H. Thompson, was loved, as a grandfather is loved when he is seen playing on the floor with the children. Sumner Gard has been making such rapid strides lately toward sincerity and naturalness that the few faults and exaggerations of his fine work should be put down to the nervousness of a first-night. This same nervousness was seen in Arnold Daly's first act and quite ruined his usually fine enunciation and made believable the recent reports from the West that he had allowed his mannerisms to swamp his art. But in the succeeding acts he regained his poise, and in the well-known chemical love scene did excellent work. His scene with her mother was marked by fine shades of interpretation and that grossness of impudence in characterization that shows his keenness in choosing the Shawesque to interpret and sagacity in nursing the fad. Jefferys Lewis was excellent in the New Mother and kept well within the farcical mood of the jolly satire. Mabel Tallafiero marred the beauty of Lovey Mary by covering it with an evident make-up and the over-impudence this author gave her. But she was as droll as the author intended, and that is high art. Drina de Wolfe looked the part of the intellectual beauty of the family and showed to the life that her emotions had not yet been awakened.

With such a cast of famous and clever artists the piece ought to have a vogue. It certainly will if there are enough clever people in New York to support it, for every one of any wit or who wishes to be credited with that article, cannot afford to miss it. The really brainy will go several times, for each time new meanings and smiles will be found which were overlooked before in the general grin of delight. Repetition will only better the playing, and it will ripen with time, as do all good things. Even quite a little leakage might improve, for the second and third acts are overfull, and the first night's playing lasted till near midnight.

Lyric-Fantana.

Musical comedy in three acts, book by Sam S. Shubert and Robert B. Smith, lyrics by Robert B. Smith, music by Raymond Hubbell. Produced Jan. 14.

Commodore Everett.....Hubert Wilke
Hawkins.....Jefferson De Angella
Lieutenant Sinclair Warren.....Frank Rushworth
Fred Everett.....Douglas Fairbanks
Henri Pasdout.....George Beban
Hulu Kora.....Hirakata
The Marquis Kioto.....Robert Broderick
Fanny Everett.....Adele Ritchie
Jessie.....Katie Barry
Elsie Sturtevant.....Julia Sanderson
Mile Anita.....Eleanor Browning
The Kid.....Adelaide Sharr
Mabel.....Bessie Merrill
Lillian.....Helen Cheston
Florence.....Jean Calducci
Jeanette.....Catherine Cooper
Lola Saxon.....Lynn D'Arcy
Hela Kora.....Victor A. Stuart

After a long and benefitting sojourn in the vigorous West Fantana moved into the Lyric Theatre Saturday night, and immediately proved by her breezy snap and vigor the advantages of her training place. The house was filled to the eaves with a typical Shubert first-night audience who were so hearty in their welcomes that they would not let their favorites say good-night until four hours after eight, the time the little ones are usually tucked in bed.

Fantana will be sure to please that large class of New York's theatregoing public who have a busy lot of pretty girls and rollicking wholesome fun with tuneful music, and a plot that is no strain on the intellect to follow. Such wholesome folk will have plenty to laugh at in the drolleries of Jefferson De Angella, Katie Barry, George Beban, and the others of the fine cast. Even the curious will be able to find enough of a plot to give excuse for the Commodore's taking his pretty daughter, Fantana, to Japan to rescue her from her handsome English lover. Of course, he follows and thwarts the plan to marry her to the French count by bringing over that count's wife to confront him in time for the last curtain. The Commodore has a valet, who is persuaded to assume the disguise of a Japanese Minister. This gentleman is in trouble at home, and the disguised one drops into more than his share of vexations, but escapes in true comic opera style, to the yacht of the Japanese Ambassador and the arms of the maid, Jessie, who has followed him lovingly, despite "his 'orrid' habits."

Jefferson De Angella had the main share of the evening's entertainment to carry, and it is only necessary to say he did it in the De Angella way, to prove the audience were merely satisfied. His imitations of a music leader and strong man appealed especially to his many admirers, as well as his numerous droll dances and the songs, "That's Art" and "What Would Mrs. Grundy Say?" Katie Barry was more than able support. She had a part suited to her clever work, and made a distinct hit with her song, "My Word." They would not let her rest come on until she had really assured them she was quite at the end of her verses.

Adele Ritchie is more than a pretty and brilliant soloist; she has charm and grace united to a refinement, evidenced in all she does and that adds distinction to any programme where her name appears. Adelaide Sharr was so good in the little she did the audience wanted more of her vivacity and girlish grace. Julia Sanderson was pretty and womanly, and was well liked in her gossipy song. Eleanor Browning had the French dash and far more than French beauty. George Beban was something more than a good singer and dancer; he did work that classed him as a character actor of high grade, and did

much to carry the piece with its necessary snap. Robert Broderick was excellent in character work and singing. Hubert Wilke, Frank Rushmore, Douglas Fairbanks, and Philip Leigh had unusually fine voices, acted with distinction, and had more than the usual share of manly good looks. A great share of the honors for the run, which ought to be a long one, should go not only to makers of the gorgeous costumes and scenery, but also to the staging of R. H. Burnside, who had many opportunities to please and seized them with experienced skill. Some of the lyrics were clever, and the melody of "Just My Style" was so irresistible that all were humming it as they lingeringly left the house.

Irving Place-Madga.

Drama in four acts by Hermann Sudermann. Revived Jan. 11.

Schwartz.....Heinrich Marlow
Madga.....Agathe Barsescu
Marie.....Magda Normann
Agathe.....Elisabeth Arians
Franziska von Wendlowski.....
Georgeine v. J. Neuendorf
Max von Wendlowski.....Richard Schlaghamer
Heffterding.....Paul Hagemann
Doctor von Keller.....Otto Otbert
Professor Beckmann.....Willy Frey
Von Klebs.....Otto Meyer
Madame von Klebs.....Marie v. Weger
Madame Elbrich.....Marie Kierschner
Madame Schumann.....Lina Hansler
Theresa.....Marie Reichardt

Agathe Barsescu appeared twice at the Irving Place Theatre last week in Sudermann's Madga. Her performance in the title role was as a whole very good. In the quieter scenes she was admirable. No technical shortcomings were noticeable in her work, which was marked throughout by careful attention to delicate nuancing. In the parts of the strong scenes with Von Keller, in which the primitive elemental passion of a mother for her young is the dominant note, she failed to thrill. Not that Frl. Barsescu was less artistic in these scenes, but there were lacking a necessary depth and sincerity of feeling. The supporting cast was generally competent. Heinrich Marlow was out of his element as Schwartz. He was stiff and hard and usually monotonous. Paul Hagemann was a more than satisfactory Heffterding. Otto Otbert's Von Keller, which has been seen here before, was as deserving as ever of praise. Magda Normann was passable as Marie. Georgeine von Neuendorf played Franziska well, if on somewhat too comedy lines. The single set was old and much the worst for wear.

TRAUMULUS.

Drama in five acts by Arno Holz and Oskar Jerschke. Produced Jan. 12.

Professor Dr. Niemeyer.....Max Hansler
Jadwiga.....Agathe Banger
Fritz.....Fritz Kleinke
Von Kannewurf.....Heinrich Marlow
Mollwein.....Otto Otbert
Brunner.....Franz Kierschner
Kleinmutter.....Hermann Gerold
Goldbaum.....Heinrich Habrich
Falk.....Paul Hagemann
Hoppe.....Otto Meyer
Tamaschke.....Louis Koch
Patsowski.....Jacques Lurian
Lydia Link.....Hedwig v. Ostermann
Schlimke.....Julius Stadler
Schladbach.....Willy Frey
Kurt Zedius (Brutus).....Magda Normann
Poehlmann (Gallina).....Harry Walden
Klausung (Spartacus).....Bruno Schonfeld
Casalius.....Richard Schlaghamer
Karl Wilhelm Frommelt.....Eugen Hohenwarth
A. Walter.....Hilda Braun
A. Sentinel.....Hermann Korn
A. Baker's Apprentice.....Stephan Martinets

In Berlin Traumulus, a drama in five acts by Arno Holz and Oskar Jerschke, was a tremendous popular success. That this success is likely to be duplicated in this country is evidenced by the play's reception at its first production at the Irving Place Theatre last Thursday night. Traumulus is always interesting, at times vividly so, but as a play it falls far short of perfection. The plot is slender and is slow in developing. The first act, which transpires in a club, is very talky. A number of men, seated about a table drinking, talk from its beginning to its end. This

CURRENT AMUSEMENTS.

(Week ending January 21.)

ACADEMY OF MUSIC—Siberia—3d week—18 to 25 times.
AERIAL GARDENS—Closed.
AMERICAN—Me. Him and I—1 to 8 times.
BELASCO—Mrs. Leslie Carter in Adrea—2d week—6 to 12 times.
BERKELEY LYCEUM—Robert T. Haines in Once Upon a Time—Closed Jan. 7, after 8 times.
BIJOU—David Warfield in The Music Master—112 times, plus 2d week—8 to 14 times.
BROADWAY—Fritz Scheff in Fatinitza—4th week—22 to 28 times.
CARNegie HALL—Musical Entertainments.
CASINO—Lillian Russell in Lady Teazle—4th week—25 to 31 times.
CIRCLE—Vaudeville.
CRITERION—Francis Wilson in Cousin Billy—3d week—17 to 24 times.
DALY'S—The Duchess of Dantzic—1st week—1 to 7 times.
DEWEY—London Belles.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—4th week—23 to 29 times.
FOURTEENTH STREET—The Forbidden Land—1st week—1 to 8 times.
GARDEN—The College Widow—18th week—140 to 147 times.
GARRICK—Arnold Daly in You Never Can Tell—2d week—9 to 16 times.
GOTHAM—New York Stars.
GRAND OPERA HOUSE—Ward and Vokes in A Pair of Pinks.
HARLEM OPERA HOUSE—The Two Orphans.
HERALD SQUARE—Woodland—41 times plus 4th week—27 to 34 times.
HUDSON—Ethel Barrymore in Sunday—10th week—96 to 73 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Madga, 3d time; Traumulus, 2d week—4 to 8 times; Sappho, 1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Viola Allen in The Winter's Tale—4th week—24 to 30 times; Twelfth Night, 2d time.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—7th week—45 to 51 times.
LIBERTY—Ida Conquest in The Money Makers—1st week—1 to 7 times.
LONDON—Sam Devere's Company.
LYCEUM—Charles Wyndham and Mary Moore in The Case of Rebellious Susan—2d week—9 to 16 times.
LYRIC—Jefferson De Angella in Fantana—1st week—2 to 9 times.
MADISON SQUARE GARDEN—Automobile Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—3d week—18 to 25 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—6th week—38 to 44 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Shadows on the Hearth.
METROPOLITAN OPERA HOUSE—Conrad Grand Opera Company in repertoire—9th week.
MINER'S BOWERY—Sam T. Jack's Burlesquers.
MINER'S EIGHTH AVENUE—Cherry Blossoms.
MURRAY HILL—George W. Monroe in Mrs. "Mac" the Mayor.
NEW AMSTERDAM—Humpty Dumpty—10th week—76 to 83 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—For His Brother's Crime.
NEW YORK—Home Folks—4th week—27 to 34 times.
NEW YORK ROOF—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Closed.
PASTOR'S—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCESS—Edward Terns in Sweet Lavender—2d week—10 to 17 times.
PROCTOR'S FIFTH AVENUE—The Only Way.
PROCTOR'S FIFTY-EIGHTH STREET—Secret Service.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Children of the Ghetto.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Leffingwell's Boots—2d week—6 to 13 times.
THALIA—Closed.
THIRD AVENUE—At Cripple Creek.
VICTORIA—Vaudeville.
WALLAOK'S—The Sho-Gun—15th week—118 to 125 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in Higgledy-Piggledy—14th week—104 to 111 times.
WEST END—The Burgomaster.
WINBOR—On the Bridge at Midnight.
YORKVILLE—Vaudeville.

ere J. Baxter, Leary, Hubert, Ross, Pinty, Ma
alts Mann, Baby, Dorothy, Carl Kummer, Sallie I
the na, Allan M. Phin, and Charles Connors. M
and week, Queen of the Highway.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Bert Howard and Leona Bland, Warren and Blanchard, Rosalie and Doretto, Don and Thompson, Allen Boone and company, Roy Alton and Lillian Thelma, Crotty Trio, Dacey and Chase, Adams and White, Alpha Trio, Siddons Brothers, Barto and Lafferty, Jenks and Clifford, vitagraph.

Keith's Union Square.

Four Mortons, Foy and Clark, Mr. and Mrs. Edward Esmonde, Lloyd's work bands, Orpheus Comedy Four, Rae and Brosche, Wood and Ray, Searl and Violet Allen, Polk and Tresk, Shungopavi, biograph.

Proctor's Twenty-third Street.

Mlle. Carlotta, Six Musical Cuttys, Mr. and Mrs. William Robyns, in the first New York production of *Shore Folks*; Nine Jolly College Girls, headed by Katie Rooney; Mlle. Chester and her statue dog, Jeanne Ardelle and Inez Bayard, Belleclair Brothers, McIntyre and Rice, Kosciusko and Smith, Lutz Brothers, the Brittons, motion pictures.

Proctor's Fifth Avenue.

The Only Way, with Edwin Arden and Isabelle Evesson, and James E. Wilson, in the leading roles. Vaudeville: Stuart, the male Patti; Anna Kenwick, Ali and Peller, Three Dailey Sisters, Hoyt and Waller, the Majlittons, Ford Brothers, Swift and Barton, motion pictures.

Proctor's 125th Street.

Children of the Ghetto, with a cast including William J. Kelley, Beatrice Morgan, Mary Saunders, Mathilde Deshon, and others. Olio: Les Olopas, Eugene Tessier, Parker's dogs, the Wilsons, motion pictures.

Proctor's Fifty-eighth Street.

Secret Service, with Sydney Ayres, Edna Phillips, Byron Ongley and Marion Stanley in the cast. Olio: Three Crane Brothers, Heely and Meeley, Therese Dorgeval, Gilbert and Burt, motion pictures.

Hammerstein's Victoria.

Jiu Jitsu tricks by Japanese experts, Henry Lee, Jessie Millward and company, Ernest Hogan, Pat Rooney and Marion Bent, Hines and Remington, Stuart Barnes, Scott Brothers, the Craigs, vitagraph.

Circle.

Albert Chevalier (exclusive engagement and first appearance here in eight years), Charles T. Aldrich, Mr. and Mrs. Sydney Drew, Victor Moore and Emma Littlefield, Snyder and Buckley, Wilton Brothers, Marion Garson, Cartnell and Harris, Smith and Campbell, Metzetti Troupe, vitagraph.

Hurtig and Seamon's.

Empire City Quartette, Callahan and Mack, Frank Gardner and Lottie Vincent, La Troupe Carmen, Phroso, Majestic Musical Four, Will J. Tompkins, Inness and Ryan, vitagraph.

Yorkville.

Edward Harrigan and company, Stinson and Merton, Kelly and Ashby, Ritchie Duo, Lillian Shaw, Deltorelli and Glissando, vitagraph. This is the last week of the vaudeville season at this house.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Jules and Ella Garrison deserve first mention in this review, because they gave us what we are always looking for, something new. Mr. and Mrs. Garrison have been known for several seasons as clever, racy artists, and this season they have taken a step forward by having an entire new act written by a clever author, and have given it a tasteful and elaborate production. It is called *An Ancient Roman*, and was written by Edmund Day. The first scene shows the interior of one of the pyramids. Mrs. H. Stuyvesant Potter (Mrs. Garrison), an American tourist, is discovered scolding aloud. Her spoken thoughts are answered by a ghostly voice. The voice belongs to the shade of Marc Antony, who comes back to earth for the time being, and steps forth into the light, clad as he was in the golden days of the Roman Empire. Antony and the up-to-date woman have a running fire of cross-purpose conversation that shows Mr. Day at his best as a writer of bright dialogue. A special drop curtain containing pictures of two very fierce-looking lions, shuts out the view of the pyramid for a few minutes, during which Mr. Garrison tells the thrilling narrative of a youth who was thrown into the arena with a lion, and comes out victorious. This was splendidly delivered and won enthusiastic applause. The third scene showed the gardens of Cleopatra on the Nile. Mrs. Garrison was seen here as Cleopatra, and she and Mr. Garrison went through a screaming travesty, in which the lines and business were highly amusing. Several supers, grotesquely costumed as Roman soldiers, went through some antics that brought down the house. Taken all in all, Mr. and Mrs. Garrison are to be congratulated on their latest offering. The special scenery by Daniels and Maratta was in good taste, and the properties, accessories and effects made the production one of the most complete and satisfying ever seen in vaudeville. Maggie Cline scored a big hit with "McCloskey," "Peppie Maguire," and other songs. Miss Cline has a superabundance of magnetism, and has her audience with her from the moment she steps on the stage. The Four Dunbars were applauded for their skillful comedy bar work. Tenbrooke, Lambert and company made one of the big hits of the bill, in their singing and musical sketch. The violin playing of Mr. Tenbrooke is a notably excellent feature of an act that is becoming more popular every day. Tom Brown and Siren Navarro, fresh from their European success, were warmly welcomed and heartily encored. Their various character impersonations, especially the Chinese one, are even better than ever. Professor Rugg, who has a very happy and offhand manner, demonstrated the wonders that may be accomplished with liquid air in a most pleasing way. Elmer Tenley, who replaced George Evans, made his first appearance at this house in a monologue given in an Irish make-up. His material, a mixture of new and old gags, was well strung together, and he won a good many laughs. He seemed nettled because a few people went out while he was talking, but he should have reserved his opinion of them until he reached the green-room. Hathaway and Walton, Add Hoyt, the Aerial Smiths, Janne and Ellsworth, Tom Almond, George and May Woodward, and the biograph were the other numbers.

PASTOR'S.—Callahan and Mack presented the charming sketch, *The Old Neighborhood*, which is one of the few acts that can be seen any number of times without getting "that tired feeling." Wesson, Walters and Wesson were seen for the first time here in their new act, *A Trip to Washington*, written for them by J. A. Murphy, of Murphy and Willard. Mr. Murphy has fitted the three members of the little company with congenial roles, and the lines, situations and business are original and amusing. It

is by far the best sketch that the Wessons have so far had, and should entitle them to a leading place in any programme. The scene is laid in a room in a Washington hotel, and the characters are a female tourist, a guide and a bell boy. There is no plot, the author having confined himself to the work of providing material calculated to keep the average audience laughing for twenty minutes. This he has done thoroughly well, and the three performers carried out his ideas splendidly. Mr. Wesson was brisk and breezy as the guide, Miss Walters was dashing and full of ginger as the tourist, and little Charlie Wesson, the clever boy comedian, was even cleverer than usual as the "fly" bellboy. Charlie is a very "cute" little chap, and his trim appearance in his uniform, as well as his quickness and remarkably distinct enunciation won enthusiastic approval. Wesson, Walters and Wesson undoubtedly have a real winner in *A Trip to Washington*. Dixon and Holmes entertained ably with their character songs and impersonations, including the quarrel scene from *Shore Acres*. McDonald and Huntington were repeatedly encored for their good singing and dancing. The Great Marinellas did some splendid very graceful and difficult ring gymnastics. The Three Madcaps were as smart as ever. The bill also included Stirk and Lou Dan, cyclists and acrobats; Reno, Azora and Roberts in the *Yap from Pawtucket*, Allen and Regan, Mr. and Mrs. Gottlieb, Meakin, Lawrence and Dale, Nat Gill, ventriloquist; Len Miller, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Herzog Brothers' horses were the chief attraction and their fine act won unstinted applause. Rose Stahl and company played a return engagement in *The Chorus Lady*, James Forbes' bright little sketch. The Patti Brothers made their American debut, presenting a head-balancing act. They do a number of tricks that are out of the usual run, and one of them brings the turn to a startling finish by descending a flight of steps, covered with pads, standing on his head. This trick requires a nice skill in balancing, as well as great strength in the neck muscles. The stunt was successfully accomplished and the performer was well rewarded with applause. Mr. and Mrs. Gardner Crane scored in *Am I Your Wife?* The Valdres presented their splendid trick bicycle act, and once more aroused the greatest enthusiasm with their very clever work. Melville and Stetson, with their gorgeous gowns and up-to-date material, were among the best-liked numbers on the programme. Michel Braham and his wonderfully intelligent dog, "Mickey," have been seen in this city quite frequently lately, and the lovers of vaudeville are beginning to realize that the act is entirely out of the ordinary. Mlle. Carlotta created something of a sensation by looping the loop on a wheel. The bill also included McCue and Cahill, Rice Family, Anna Kenwick, Mozart, Nanon Jacques, the Majlittons and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—The patrons of this house have enjoyed a great variety of entertainment this season, including one or two very high-class attractions, some very poor melodramas, and several excellent street vaudeville bills. Last week the management installed a section of the Proctor stock company, with vaudeville between the acts, and the change was welcomed by the regular patrons, who will now be sure of seeing excellent plays well presented. Thelma was the offering last week, and Sydney Ayres made his debut as leading man of the company. As Sir Philip Elington his work was very good indeed. Edna Phillips was also excellent as Thelma, and she and Mr. Ayres should soon become very popular with the East Siders. William Tracey Byron Ongley, Charles Brandt, Harry Stubbs, Joseph Woodburne, Richard Lyle, William Mason, Harold Hartzell, Andrew Stevens, Alice Chandler, Lilla Vane, Corinne Francis and Alice Edge gave good support. The olio was headed by Stuart, the male Patti, whose voice and gowns created a sensation. There also appeared the Duffin-Reday Troupe, Saville Sisters, William H. Smith and the motion pictures. Receptions will be held on the stage every Thursday after the matinee, at which the audience may meet the players and partake of refreshments.

CIRCLE.—Valerie Bergere made her reappearance and was given a most cordial welcome. She repeated her extremely clever performance in *His Japanese Wife*, one of the most delightful sketches ever done in vaudeville. Miss Bergere's impersonation of the Japanese girl who becomes the wife of an American and tries to conform to American customs is one of the best things she has done during her successful career. The big laughing hit of the bill was made by W. H. Murphy, Blanche Nichols and company in the screaming absurdity, *From Zaza to Uncle Tom*. The patrons of this house are said to be frigid at times, but Mr. Murphy and his associates certainly broke the ice, and hilarity was the watchword while the act was on. R. G. Knowles continued during his second week to win unlimited laughter with his quaint and original songs and jests. Elsie Fay's exuberant personality was given full swing and her popularity increased with every performance. Paul Conchas juggled cannon balls and shot her heavy weapons with apparent ease and considerable success. Thorne and Carleton, who have not been here in some time, duplicated former successes, and kept the house in fine humor. The De Koe Trio, Marcus and Gartelle, Earle and Earle, the Brittons and the vitagraph made up the rest of a remarkably strong bill. Manager Williams has built up a splendid business here by persistently presenting expensive and attractive programmes, and he is reaping a well-deserved reward.

PROCTOR'S FIFTH AVENUE.—Jim, the Penman, which had not been done here in several years, was successfully revived. James E. Wilson was especially engaged to play James Ralston, and was distinctly successful in the role. Edwin Arden played the detective, Captain Redwood, very cleverly. Wallace Erskine as Percival, Gerald Griffin as Dr. Pettywise, and Scott Cooper as Baron Hartfield played well. Isabelle Evesson had the strong role of Mrs. Ralston and gave a fine performance. Marion Berg as Agnes, Gertrude Berk as Lady Decombe and Soerene Powell as Mrs. Chapstone could not have been improved upon. The Miles-Stavordale Quintette headed an olio that embraced Lutz Brothers, Burnett and Weyerson, Yaeger, Perrin and Yaeger, Joe Edmunds, Aldo and Dale, Lynette Sisters, and the motion pictures.

HAMMERSTEIN'S VICTORIA.—Henry E. Dixey headed the bill and scored an unequivocal success with his very charming work in *David Garrick On the Art of Acting*. Barney Fagan and Henrietta Byron scored in their dancing act, of which Miss Byron's costumes are a pleasing feature. Jennie Yeamans was, as usual, most original and amusing. Ward and Curran were intensely amusing in *The Terrible Judge*. The Imperial Japanese Guards did their suave drill with much success. The act of Keno, Welsh and Melrose was not nearly as good as the old one, the work of the comedian being distinctly poor. Their head-balancing trick, however, on an apparatus revolving perpendicularly, was a very praiseworthy "stunt." The Three Dumonds, Rutche Duo, Lloyd's Siberian wolf hounds, Carmen Sisters, and the vitagraph were also in the bill.

HURTIG AND SEAMON'S.—Mr. and Mrs. Alfred Kelly were seen in their attractive playlet, *In Trust*, which created a most favorable impression. The work of both players is finished and artistic, and they were rewarded for their efforts with the unqualified approval of large audiences. Others who pleased were Seeley, Doty and Coe, Alf Grant, Cook and Sylvia, Tony Wilson and Heloise, Watson's Barnyard, Mlle. Amoros and Charlotte, Golden Gate Quintette, and the vitagraph views.

YORKVILLE.—The Great Kauffman Troupe scored a big hit in their startling bicycle specialty. Jennie Yeamans also came in for a good share of applause in her cleverly delivered monologue. Miss Yeamans was very busy last week, as she was also on the bill at Hammerstein's. Roberts, Hayes and Roberts made a hit in their farcical skit. The other numbers were Le Clair and Bowen, Howard and North, William Schil-

ling, Russell and Buckley, Epps and Loretta, and the vitagraph.

PROCTOR'S 125TH STREET.—D'Arcy of the Guards, with its romantic story, interested large houses last week. William J. Kelley did splendid work in the role originated by Henry Miller, and was ably supported by Beatrice Morgan, Mathilde Deshon, Bessie Barricade, Mary Sanders, George Howell, John Martin, Soldene Powell, Albert Howson, Arthur Shaw, William H. Pascoe, William Cullington, and others. The olio embraced Belleclair Brothers, Arthur White-law, Viola Duval, Collins and Hawley, and the motion pictures.

The Burlesque Houses.

DEWEY.—Fred Irwin's Big Show made its first appearance in New York this season, and drew large and well-pleased crowds. The entertainment opened with a travesty called *Mixed and Twisted*, which contains many amusing complications. A good olio embraced Bennett and Rich, Zeb and Zarrow Troupe, Four Connollys, Marie Stuart Dodd, and the Six Ratsenbenders in a novel act. In Ostrande is the closing burlesque. This week, Rose Sydel's London Belles.

GOTHAM.—The Dainty Duchess, under the management of L. Lawrence Weber, proved a good drawing card and the burlesque specialties were laughed at and applauded. This week, New York Stars.

LONDON.—The Bowery Burlesquers, with Ben Jansen, Taylor Trio and others, pleased. This week, Sam Devere's company.

MINER'S BOWERY.—Large audiences greeted Andy Gardner, Gilday and Fox and the other members of the Bohemian Burlesquers. This week, Sam T. Jack's Burlesquers.

MINER'S EIGHTH AVENUE.—The New York Stars scored heavily and pleased the patrons thoroughly. This week, Cherry Blossoms.

BAILEY BUYS A BIG CIRCUS.

The Sells-Forrepaugh Circus was sold at auction at Columbus, Ohio, on Jan. 10. James A. Bailey made the only bid, which was \$150,000, and secured the entire outfit. The auctioneer tried in vain to secure higher bids, but no one seemed disposed to give any more than Mr. Bailey, although there were two hundred persons at the sale, many of whom are prominent in the circus world. After the sale Mr. Bailey gave out the following statement: "The Forrepaugh-Sells Brothers show is now the sole property of James A. Bailey and the Ringling Brothers. A half interest was sold to the Ringling Brothers after the auction sale. The show will be operated next year by myself and the Ringling Brothers, and while the name has not yet been decided upon Forrepaugh-Sells Brothers may be retained." The circus will remain in Winter quarters until April, when it will begin its season, opening in Columbus.

NOVEL CIRCUS TO GO ON TOUR.

Thompson and Dundy, in addition to their many other enterprises, intend to send on the road a traveling hippodrome and circus, which, it is claimed, will be the biggest thing of the kind ever seen in this country. It will require 100 cars to transport the outfit, which will include all the usual circus features and a number of novelties. In order that the electrical effects may be shown to advantage, the big tent in which the entertainments will be given will be made of black canvas. Frederick McClellan has been in Europe for some time past engaging acts for the tour. The company will number about 600 people.

CIRCUS MEN ORGANIZE.

A number of circus proprietors happened to meet last week at the sale of the Forrepaugh-Sells Circus in Columbus, Ohio, and when one of them suggested a permanent organization the idea was taken up with the greatest enthusiasm. Frank A. Robbins was made temporary chairman and Charles C. Wilson temporary secretary. Charles Ringling, Frank A. Robbins, and J. T. McCaddin were appointed a committee to draft a constitution and by-laws. The circus men believe that their mutual organization will enable them to benefit by arrangements concerning transportation rates, licenses and other things of vital interest to them.

AMERICANS IN EUROPE.

Al. Lawrence writes from Newcastle-on-Tyne, England, to the effect that he is more than delighted with his reception in England. He has topped the bill everywhere, and has been kept on the stage from twenty-four to twenty-eight minutes at each performance, which is double the length of time usually allotted to a performer on the other side. Ed F. Reynard is another of the fortunate acts that has "caught on." During a previous visit Mr. Reynard studied the tastes of the Britons, and when he went back he was well prepared to entertain them in the way they like to be entertained. The press notices of both Mr. Lawrence and Mr. Reynard are flattering in the extreme.

LONG JUMP FOR A WEDDING.

Madge Maitland, the monologist, and D. Pascatel, the contortionist, were married on Jan. 6, at Jacksonville, Ill., by Justice Henderson. Miss Maitland traveled from Denver to Jacksonville, a distance of 1,100 miles, to meet Mr. Pascatel and fulfil the contract negotiations for which were begun some two years ago, when they met while playing the same theatre. Mr. Pascatel will finish the season with Shipp's indoor circus, and his wife will continue to fill her vaudeville dates. Next season they will play joint engagements.

AN ANTI-TRUST DECISION.

Judgment by default was entered in the Federal Court at Cincinnati, Ohio, on Jan. 9, against the Empire Circuit Company, the Eastern Circuit Association and the Traveling Managers' Association in the suit brought by the J. B. Sparrow Amusement Company of Montreal. The suit was brought under the Anti-Trust law, and grew out of an alleged boycott against two theatres in Montreal controlled by the Sparrow Company.

OPENING DATE OF THE COLONIAL.

The Colonial Theatre will open on Feb. 4 under the management of Thompson, Dundy and Ryley. The principal attraction will be a spectacular production called *The Athletic Girl*, in which the Hengler Sisters, Junie McCreary and others will have the leading roles. Four or five imported vaudeville acts will also be in the bill.

DOLLY CARLIN INJURED.

Dolly Carlin, the trapeze performer, while giving an exhibition at an entertainment in Terrace Garden, under the auspices of the Association of Steam Filters, on Saturday evening, fell from her trapeze to the stage, a distance of twenty-five feet, breaking her arm. She was removed to the Flower Hospital.

CHEVALIER ARRIVES.

Albert Chevalier, the English comedian and coster singer, arrived in New York last week on the *Majestic*, after a very stormy voyage. Mr. Chevalier has come over under a special contract with Percy Williams, at whose houses he will appear exclusively. He was booked to open yesterday at the Circle.

A NEW ACT AT PROCTOR'S TWENTY-THIRD STREET.

Jeanne Ardelle is presenting her new act, *In Sunflower Land*, with great success at Proctor's Twenty-third street this week. The act opened on the circuit in Newark last week, where it scored a tremendous hit at every performance. It is one of the brightest and prettiest acts of its kind in vaudeville, beautifully staged and costumed, employing four people.

CHARLIE WESSON.

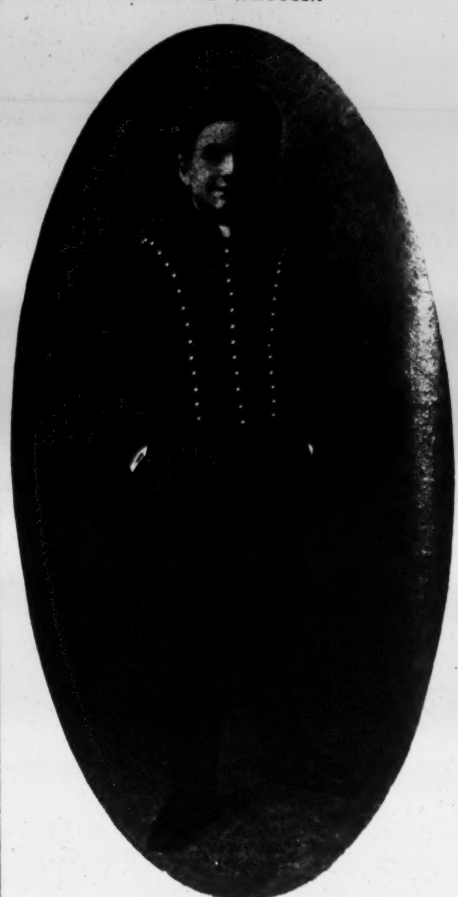


Photo Windeatt, Chicago.

Above is a picture of Charlie Wesson, the clever boy comedian of Wesson, Walters and Wesson, who scored a pronounced hit at Pastor's last week, in a new sketch called *A Trip to Washington*, written for them by J. A. Murphy, of Murphy and Willard. Little Charlie Wesson is very popular among his associates on the vaudeville stage, and it is a wonder his head is not swelled out of all proportion to the rest of his body by the amount of praise he receives from his fellow-players, who never allow professional jealousy to interfere with the expression of their good opinions of him. Charlie is the proud possessor of a fine gold watch, chain and charm, which was bequeathed to him by his uncle, the late Milt G. Barlow. Wesson, Walters and Wesson are going to Europe in June, 1906, to fill a long engagement on the Moss and Stoll Tour, for which they have already signed contracts. Mr. Pastor was so pleased with their work in the new act that he has re-engaged them for the week of May 15.

VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Dec. 31.

After the two postponements whetting the curiosity of the public to nearly fever pitch, the Coliseum opened to a huge house last Saturday noon, commencing the four shows. The management very kindly extended the courtesy of their house to THE MIRROR for the entire bill, which constituted two of the shows in one day. The first of these was to have had an elaborate spectacular production entitled *Port Arthur* as its big attraction, but at the last moment, on account of the preparations not being yet completed, as stated on the explanatory slip inclosed in the programme, *The Derby*, a reproduction of the famous race, was substituted. It showed a view of the track and grand stand, with a seething mass of all manner of people, peculiar to the Derby meeting, on a huge stage, which was eventually cleared for the race itself. The effect was very realistic and probably as good as could ever be obtained on a stage, the principle being a revolving platform on which several jockeyed horses galloped with might and main, producing an interesting and novel exhibition.

The Sisters Meredith made their debut in London in this house, and as I am acquainted with their act, so well known in the States, I was slightly surprised to see these two talented girls somewhat forced to subdue their original turn among a gigantic setting; magnificent, there can be no doubt, and supported by a bevy of pretty women who made a justifiable background to an Indian love song entitled *Oowana*, sung effectively by the sisters. I was infinitely more pleased with their second rendering, "Laughing Water," because they at least had better opportunity to display the talent which they have made so popular in America. It seems that were it not for the big choruses on each side of the proscenium and the women assisting on the stage, who exert their vocal organs to their fullest extent in both songs, the artists who were the feature of the turn would have little chance among such colossal surroundings. The Meredith Sisters have still to show the British public that charm and ability for which they have already secured success elsewhere. Described as Japanese jugglers, the Derbys seemed to belie their race in spite of the fact that they were entertaining in the few tricks they accomplished. In eclography, or shadowgraphy, they seemed to excel, and I was interested to see so novel a departure in "Japanese" entertainment. A really smart turn was given by the Reiff Brothers, whose dancing is a byword among Americans, and it appears it soon will be so among the English also. They made a big hit. Bonita was billed to appear with her Cuban midgets, but did not do so, and a good substitute was found in the Troubadour Four, who proved excellent part singers and good humorists. They should do well over here. May Edouin and Fred Edwards, in their comedy episode, *A Bachelor's Dream*, need no description. The various characters were well carried out as usual by Miss Edouin. An illustrated song, "Bluebell," was given on the fire curtain and vocalized by the Coliseum Auditorium Choir, seemed to stir the sentiment of the big audience. Two clever musical scenes, a form of entertainment for which this house offers special advantage, were Barney in Connemara, and *The Last Load*, the latter being a portrayal of harvest rejoicings in the early Victorian era. These were capably produced by the whole company. The Bolsetts, of pantomime fame, gave their excellent burlesque, *The Bricklayers*, which is chock full of comedy.

The second bill was more appreciable, perhaps on account of its still more numerous audience, and before continuing I would like to say, with all due respect to the management's venture, it seems hardly credible that a show running from twelve to two and from six to eight will ever draw a full audience, because the first time is generally speaking, somewhat too early for the British public, and the other time is too much occupied with the apparently more important consideration of dinner to offer an inducement. I was pleased to see the opening scene, *The River Girl*, was greatly enjoyed by the house in spite of the similarity in its production to the several other song scenes, that is, in choruses and setting. Cooke and Miss Rothert are a most entertaining couple, and the comedy of Cooke is immense. Miss Rothert well carries the "palm" of being known as one of the best-dressed artists on the variety stage. They carried their act to success, duplicating their previous records elsewhere. Madge Lessing needs no description. Her song, "Good-Bye, Little Girl," which might have

VAUDEVILLE.

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VAUDEVILLE.

MALICE

For the past year we have been annoyed by a representative of a (try to be theatrical) morning RACE sheet. The last communication we received read as follows:

JULES AND ELLA GARRISON, Keith's Theatre, Boston, Mass.

Dear Miss and Sir:—I am informed that you play Keith's, this City, the week of January 9th. I think it would be perfectly natural for you to desire all the publicity you could possibly get during that time, and I also think it would be to your interest and advantage to let managers and agents know of your being at this house. The Sunday issue of this paper can do this for you. Note on the reverse side of this sheet space and rates of the "ads."

Won't you kindly let me hear from you by return mail regarding the matter and enclosing copy. Yours truly,

The Morning Telegraph.

We have continually informed these "pests" that we would not be coerced into throwing our money away in useless advertising. *The N. Y. Clipper*, *N. Y. Mirror* and the Western *Bill Board* can vouch that we have spent Hundreds of Dollars with REAL Theatrical papers, that try to further the interests of the artists who support them. It is only of late years that we have been attacked by these CHEAP "Give up your money or we will roast you" SHEETS. Keep up your good work, MR. SPEAR, "for your POINT IS DULL" and cannot penetrate the SOLID armor of the NOBLE ROMAN who has a GOOD FOUNDATION OF 20 YEARS ON WHICH TO STAND AND DEFY YOUR PUNY THRUSTS.

We place the five following *Philadelphia Press* Comments against your ONE, and will wager you \$1,000. (\$100.00 of which is now on Deposit at the *Clipper* Office), that the following Criticisms are BONA FIDE and WERE NOT WRITTEN BY HOUSE PRESS AGENTS AND ARE EACH NEWSPAPER CRITIC'S OPINION OF OUR ACT.

Jules and Ella Garrison, the favorite travesty entertainers, presented for the first time "An Ancient Roman," a burlesque on the tragic drama, which was full of bright comedy and witty sayings. Mr. Garrison burlesqued "Mark Antony" and Miss Garrison "Cleopatra." Five men, making up the Roman soldiers, citizens and mob, assist in the fun-making.—PRESS.

A travesty as novel as it was entertaining, entitled "An Ancient Roman," easily leads an unusually strong bill at Keith's this week. It is presented by Jules and Ella Garrison, and is in two scenes. The first shows the interior of a pyramid, where Mrs. Potter, a Cook's tourist, is lost. She meets the shade of Marc Antony, who transforms her into Cleopatra, and the scene changes to the latter's garden. The sketch is full of bright, original comedy.

Jules and Ella Garrison, assisted by the accomplished property man, gave a clever burlesque on "Mark Antony and Cleopatra" at Keith's yesterday. It isn't a skit all through, as both do good work. But just when one makes up his mind that it is very, very serious, one of the other turns it quickly into travesty.—JOURNAL.

Nothing more pretentious in the form of burlesque has ever been given at Keith's than "An Ancient Roman," which was acted by Jules and Ella Garrison. It would require a column of space to do

some of which is furnished by a corps of "supers," who are grotesquely stupid. The piece, which is one of the strongest on the vaudeville stage, was received with a hearty favor that insures its complete success.—TELEGRAPH.

One of the leading features was the act of Jules and Ella Garrison, travesty actors, who have won favor here during former visits. They offered "An Ancient Roman." The piece is far better than the Garrisons' former offerings, and deserved the success achieved. Jules Garrison had the role of an ancient Roman, with up to date ideas and "slang." Ella Garrison appeared to advantage as Mrs. Potter, a Cook's tourist, who had been lost in one of the pyramids of Egypt, and burlesqued the character of Cleopatra. The dialogue was witty and the piece elaborately staged.—LEDGER.

Boston and Providence Critics say:

Justice to this act, which is set off by some stunning scenery.—HERALD.

At least two-thirds of the acts on the programme contained more or less comedy material, either in dialogue, or situation, the burlesque, "An Ancient Roman," taken part in by Jules and Ella Garrison and various stage cohorts, proving one of the most humorous things in that line ever seen on the local stage.—POST.

Jules and Ella Garrison have appeared in this city before, but this season they have a new sketch, which is the best vehicle for their fun-making

Jules and Ella Garrison gave the first Eastern production of Edmund Day's travesty, "An Ancient Roman," and both appeared to advantage. Much of the dialogue is witty, and many of the sarcasms hit the mark.

"Are your feet cold?" asks Miss Ella.

"She hints at marriage," observes Jules.

"Has Hades improved?" asks Miss Ella.

"Yes," replies Jules, "Hades has improved much since the New York and Philadelphia capitalists located there!"

The recitation, "Barimmon's Encounter with the Lion," was well done, and aroused enthusiastic applause.—ITEM.

Jules and Ella Garrison offered a new sketch. It is a satirical affair on the classic drama, entitled "An Ancient Roman," and is chock full of bright comedy.

These people are forging to the fore as travesty artists, and their efforts are appreciated. In the present sketch they do comedy work that is of the highest order and worthy the position of "top-notchers."—CHRONICLE.

"An Ancient Roman" is the title of a burlesque sketch given for the first time in Boston yesterday. The principal actors being Jules and Ella Garrison. This interlude is perhaps a trifle longer than usual with acts of the kind, but not a minute of the time drags. The story has to do with the adventures of Mrs. H. Stuyvesant Potter (Ella Garrison), a Cook's tourist, who is locked up in one of the pyramids with the shade of Marcus Antonius. The author of the sketch transforms Mrs. Potter into Cleopatra, and the fun immediately waxes fast and furious.—RECORD.

son plays Marcus Antonius, a shade, but a very visible one. Ella Garrison appears in turn as Mrs. H. Stuyvesant Potter, a tourist, and as Cleopatra, Queen of Egypt. Sam Lewis plays Smoke, a slave, and then there is a mob. The act is given a scenic setting, representing first the interior of a pyramid and next Cleopatra's garden on the banks of the Nile. It is easy to describe this much of the outfit, but when it comes to a description of what happens when things get moving words are inadequate. The people in the act are clever, and they keep things humming all the time the curtain is up.—AMERICAN.

This Ad. cost money, but it is a pleasure to leave your money where you may expect something in return for it, and with people who are not always crying "ADVERTISE PUBLICITY, LET MANAGERS AND AGENTS KNOW YOU'RE ALIVE," etc. The Managers know JULES and ELLA GARRISON. They also know we have always tried to give them the best we could get. To show they APPRECIATE it, they ALWAYS KEEP US WORKING.

We will continue to present AN ANCIENT ROMAN (written by Edmund Day, who has written many a big success). Scenery painted by Daniels, of Chicago. Costumes made by Mr. Turner, New York City. Mechanical Novelties by J. A. Murphy (of Murphy & Willard). Special Music by Frank Bell, Denver, Colo.

Just Finished The Keith Circuit, This Week Howard, Boston. Mr. Percy Williams' Circuit to follow. Address all Agents. Permanent Address, Garrison Villa, East Norwalk, Conn.

FRANZ EBERT & CO.

IN

DAN CUPID

A New Sketch by EDMUND DAY

PROCTOR'S 5TH AVENUE THEATRE, SUNDAY, JANUARY 22.

Direction M. S. BENTHAM

I HAVE a Number of Rattling GOOD VAUDEVILLE SKETCHES

for Sale. Can be seen at my office, 53 W. 28th St., from 12-2 any day. WRIGHT HUNTINGTON.

BERT VAN ALSTYNE AND LOUISE HENRY

A new topline act in Vaudeville that has received unstinted praise everywhere. Now playing Orpheum Circuit. For further information, address all agents.

REDFORD AND WINCHESTER Grotesque Jugglers

Being featured with Hanlon Bros. Superbs. Making a big hit and are not going to Europe. How could it, was it? No, thank you, we've had some.

WARNING

To Managers and to Whom This May Concern.

The ORIGINAL ELLA SHIELDS, now appearing in the Pantomime, "Dick Whittington," at the Pavilion Theatre, London, England, does not wish to be confounded with any person or persons using the same name now playing in America.

JOE MYRA, BUSTER and JINGLES KEATON.
What the Brooklyn papers said of the ACT:
Brooklyn Citizen:—The biggest hit of the NIGHT was scored by BUSTER KEATON of the THREE KEATONS. The other members of the Team are the Father and Mother of this Clever Chap. BUSTER works behind a make-up of the traditional Milesian kind, and the antics of this three-foot comedian kept the Big House in almost tumultuous laughter during the entire act. He had a persistent habit of getting in his father's way, and each time his frate parent would gently push him aside, sometimes pushing him the full length of the stage. Each time the Human Football would arise, and approaching his athletic pater, would meekly say, "I'm so sorry I fell down," in a manner that would get upon the risibilities of an incurable dyspeptic. The numerous infinitesimal pieces of business that he works in, his clever side allusions and his intelligent imitations further emphasize him as a marvel of precocity, and the Keaton Family assuredly have in this gifted youth a prolific breadwinner for years to come.
This week, Trent, Trenton, N. J.; Proctor's, Newark, to follow.

DOHERTY SISTERS TREMENDOUS SUCCESS!

Prolonged for another month at Ronacher, Vienna, Jan. 1-31, 1905.

Agents, WARNER & CO., 20 Wellington St., London.

LATIMORE AND LEIGH CO. Presenting the Startling Dramatic Illusion, SENSATION And Other Magical Novelties.

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CHARLES HORWITZ

Author of the best one-act comedies in Vaudeville. "A Horse on Hogan," "The Two Senators," "Hogan's Luck," "A Strange Boy," "The Electric Boy," "Mrs. Murphy's Second Husband," "The Widow Wise," "A Medical Discovery," "A Matrimonial Substitute," "A Day of Excitement," "A Kustic Romeo," and many other hits.
For terms on sketches, monologues and plays, address
Care JOS. W. STERN & CO. CHARLES HORWITZ, 34 East 21st St., New York.



Cooke and Miss Rothert Eccentrics Extraordinaire

The Best Dressed and Most Humorous Act Before the Public.

Dec. 19, London Coliseum—Indefinite.

It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.

Return to Vaudeville

Only GUS BRUNO Original DIALECTICIAN and MASTER LINGUIST

Monologue—20 to 25 minutes in one of uproariously funny dialect stories and imitations.

For Time and Terms Address All Agents.

HAPPY FANNY FIELDS The American Dutch Girl.

EXTRAORDINARY SUCCESS. A FAVORITE EVERYWHERE.
Jan. 23, 1905, Empire, Cardiff; Jan. 30, Empire, Swansea; Feb. 6, Empire, Newport; Feb. 13, Empire, Nottingham.
Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

MARGARET ASHTON The American Soprano.

Touring Europe. One Continued Success.
Jan. 23, 1905, Palace Theatre, Hull; Jan. 31, Tower Theatre, Blackpool; Feb. 6, Alhambra, Brighton.
Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

MAJESTIC MUSICAL FOUR COLLINS, TERRILL BROS. and SIMON.

This Week, Hurtig and Seamon's.

Permanent address, Ehrich House, 229 W. 58th St., N. Y.

FRED NIBLO

"The American Humceist."

Nogi captured Port Arthur and Niblo captured Toronto. Two big world's history. How do they pronounce "Jiu Jitsu"? It means something like "Jiu Jitsu."

proved more appropriate sung by a man, was greatly enhanced by a stirring military scene, depicting a Scots regiment leaving for the front, very realistically presented. Her second rendering, also with the assistance of a pretty scene in the Catskill Mountains, entitled "The Witches," was clever, but seemed more extravagant than awe-inspiring, as I was led to expect from the darkened stage and the weird music. The Three Bounding Pattersons are one of the best triple bar acts before the public to-day. They combine a spring net with the horizontal bars, which gives them every chance to show their agility and skill. The last bound, a distance of over fifteen feet and over one of the bars, was a scoring finale. Eugene Stratton still proves himself artistic in a new song by Leslie Stuart, entitled "My Little Black Pearl." He also had to be surrounded by the London Coliseum Stock company, while Millie Hyton, in two charming songs, "Daisy Mary" and "The Belles Parade," was as enchanting as ever. The latter song was written by Oswald Stoll, who evidently has other abilities besides his remarkable managerial capacity. Tina Clementa was interesting with her dogs and a very well trained horse. The Derby, also on this programme, wound up an enjoyable evening's entertainment.

The Hippodrome, to a packed house, presented its grand spectacular production entitled Butterflies in Fairyland, which was rather as mystical as its description made it out to be. In this effect the Hippodrome tank is well used, with cascade, fountains and living statues upon which lanterns throw different views of insect life, depicting the stages of butterfly evolution. The idea is very original, and the grand finale, with the famous flying ballet of Heidenreich from the Continent, was a gorgeous effect of shimmering illumination and beautiful kaleidoscopic transformations. Chung Ling Soo, the "Chinese conjuror," is back again at the Hippodrome with some new illusions, among which is the feat of catching bullets fired at him from rifles. His act pleased immensely, and he does not seem to be much disturbed by the controversy which has been aroused whether he is a Chinaman, as he makes out to be. Leon Morris, who is one of the topnotchers on the bill, is making his usual hit. He is still hard at work training his multitude of animals and hopes very soon to produce his new act. Woodward's seals are playing a return engagement. Selma Brantz, a young German girl, exhibits an extraordinary talent in the art of juggling, and made one of the successes of the evening. Leslie Brothers are entertaining in their holiday programme are the Hoopers, Three Nevarros, Klein Family, Brothers Webb, Charles Leb's animals, and the dogs of Paul Sandos, who gives an excellent burlesque of a miniature circus.

Ching Ling Foo, who is billed to appear at the Empire on Monday night next, promises to show us great things. By courtesy of Leon Mooser, his enterprising manager, last night I had the pleasure of being one of the guests at a Chinese dinner given by the celebrated host, which was very novel. I was surprised how exceedingly light I felt internally, after partaking of an innumerable quantity of courses with chopsticks, but I quickly forgot so gross a matter as eating in Ching Ling Foo's marvelous feats of palming, which he apparently and tastefully offered as a delicate finish to a delicate meal.

The new ballet at the Empire, The Dancing Doll, will be produced on Tuesday next, which reminds me that Mlle. Genée has been requested to appear before the King and Queen next Thursday evening at Chatsworth, the home of the Duke and Duchess of Devonshire. A contemporary mentions that Mlle. Genée holds the unique position on the English stage of having no understudy. To one who has witnessed her extraordinary powers as a danseuse without equal, it is very obvious, because there can be no other like Mlle. Genée to do her full justice as an understudy.

Mr. Verstone, while on a visit to Liverpool, was induced to see the Shakespeare Theatre pantomime, Aladdin, in which Maggie Moore goes strongly toward making a huge success in her Irish and Dutch character work, while Billie Burke, with her charming personality, lends an improved tone to a chorus which seemed to lack the necessary animation to show off her daintiness to its full advantage. Gifford Stacey was a very courteous manager. On his return to London Mr. Verstone also saw Ella Shields in the Pavilion Theatre pantomime, Dick Whittington, and she and Jordan and Harvey were the features of the production.

Al. Lawrence rather enthuses over the last MIRROR he received. He writes me: "God bless it, I simply ate the last one."

Mike S. Whallen has returned to England to appear in the Leeds pantomime at the Grand Theatre, where he has made the biggest hit he has ever scored in England. The press notices were unanimous in his praise.

Genaro and Theel arrived last Saturday on the New York, and open at the Casino in Paris on Jan. 1, returning to play thirty weeks on the Moss and Stoll Tour.

The Tossing Austins are scoring a big success at the Theatre Royal, Nottingham, in pantomime. They intend sailing for America after the engagement, returning to England in June to play the Barrastford Tour and the Continent.

The postage from the States to this side is not less than five cents. I simply give this information to those who are apt to be careless in not putting sufficient postage on letters, and thereby inconveniencing their friends here. Also have your letters weighed. REVONOC.

ACTORS' UNION MASS MEETING.

A mass meeting was held at the Grand Central Palace, in this city, on Friday afternoon last, under the auspices of the Actors' National Protective Union, for the purpose of interesting everybody connected with the profession in the enforcement of the Employment Agency law, which was passed at the last session of the Legislature. The theatrical agents have formed a combination to have themselves exempted from the provisions of the law, which compels them to take out a license and file a bond for \$1,000, and under which an agent may be prosecuted for various offenses covered by the provisions of the law.

Harry De Veaux, president of Local No. 1, presided at the meeting. He read an address in which the ways of unscrupulous agents were handled without gloves. Joseph M. Lawrence, national president of the A. N. P. U., was the next speaker. He spoke of the dignity of labor and ridiculed the idea that actors should be classed as "artists," since so many of them were not nearly as well off as the members of the trades unions with which the A. N. P. U. is affiliated. He made a plea for the support of those present in the enforcement of the new law, which he said would place the agency business on a footing with other legitimate fields of endeavor, and would enable actors and actresses to obtain redress in case they were imposed upon.

Frederick C. L. Keating, Commissioner of Licenses, to whom the enforcement of the law is intrusted in this city, was then introduced. He explained the law and showed that every honest agent should be heartily in favor of it, as it will drive the irresponsible "hat-book" agents out of the business entirely, and in this way enable the square men to do a larger business on legitimate lines. Mr. Keating spoke of a case that had come under his jurisdiction, in which a team of banjo-players, who had been engaged at a salary of \$200 a week, after "giving up" \$25 to the agent, \$25 to the stage-manager, and various other sums to other "graffers," had just \$20 left out of their week's salary.

Rev. Francis J. Clay Moran, representing the Actors' Church Alliance, made an address that was short and to the point. He was heartily in favor of the law, and expressed the belief that much good would come of it. Edith Totten, Herman Robinson, general organizer of the American Federation of Labor, and others expressed their views, and at the conclusion of the meeting a resolution was passed asking Governor Higgins to notify the Union in the event of a bill being presented to the Legislature relieving theatrical agents from the law as

it now stands, and recommending the encouragement of further legislation for the protection of the actor.

The meeting was largely attended, one side of the room being occupied by delegates from the various trades unions that affiliate with the A. N. P. U. Much enthusiasm was shown throughout the affair, which occupied the better part of the afternoon.

MARGUERITE FERGUSON WITH TOYLAND.

Marguerite Ferguson, of the team of James E. Rome and Marguerite Ferguson, the melangists, was engaged by Julian Mitchell to take the place of Nellie O'Neill in the part of Jill in Babes of Toyland, and to do the big specialty with Charles Guyer in the toy-makers' scene. She opened with the company at the Majestic last night (Monday).

WORMWOOD IN CUBA.

V. P. Wormwood and his collection of trained monkeys have caused a sensation at the National Theatre, Havana, Cuba, where they have played to tremendous business for four weeks. The manager of the theatre has indorsed the attraction most emphatically. Mr. Wormwood will return to New York early in April, when his American tour will be resumed.

VAUDEVILLE IN BROOKLYN.

A bill of unusual merit at the Orpheum last week offered many acts that deserve first mention. The greatest interest was attached to the new act of Mary Norman, in which she portrays the actress in her different roles both on the stage and off. The idea is of delightful interest in its conception, and only an artist of great versatility could carry it through with success. Miss Norman has not only accomplished her object and scored a satisfying triumph, but she has shown the public how entirely different the temperament and character of an actress may be in private life to the one she is obliged to portray upon the stage. She sweeps from the sweetly docile, yet dignified leading lady of the stage to the characterless and irritable woman in her dressing-room; from the colorless ingenue, with her insipid talk and manner, to the athletic girl full of life and fun; the adventures, whose means will always justify her end in view, is found to be the only really lovable character in the company, and lastly the society lady of the stage, who must be full of laughter and gossip while her heart is being torn asunder over the thought of her mother dead at home, the news having been brought to her by some unkindling actress who addressed before the opening cut. Miss Norman portrayed each character concisely, and yet with a regard for detail that could only have been reached through a close study of her stage characters and nature itself.

Jiu Jitsu was thoroughly explained and illustrated by K. Hasegami and four expert artists in the most astonishingly interesting. The explanations of Hasegami were thorough, to the point and exceptionally well delivered. His assistants, all splendidly built young Japs, proved conclusively that Jiu Jitsu is unapproachable as a means of self-defense. Mr. and Mrs. Sidney Drew offered The Yellow Dragon, which has been reviewed in these columns before. Mr. Drew is still a comedian who is needed on Broadway and one who is ever welcome in vaudeville. His sketch is clearly written, interesting, well staged and acted—nothing more can be desired. Thurston, who is easily a master among his competitors, offered practically a new act that for originality is not surpassed by any magician in either vaudeville or dramatic circles. "There is nothing new in magic," is an old saying, but almost a contradiction in terms. Thurston. There are seven parts to his performance. His card palming is exceptional; the floating ball, floating balloons and inextinguishable cocoon are original with him and decidedly pleasing tricks. The illusions, including "Amusement," "Tone," and "One, Two, Three," are without doubt the most puzzling in the art of the "magician." In the offering of these Thurston has commenced where his competitors left off, and the result to be thoroughly realized and appreciated. As seen by the audience, Thurston is a quiet dignity about his work that appeals to an audience. There is no weird comedy or talk, but from start to finish everything is done with the one end in view of pleasing his audience. Smith and Campbell, again reunited, scored a big laughing hit in a conglomeration of nonsense that was bound to bring out the laughs. Ernest Hogan, a real artist in his line, made a pleasing hit in some new and effective songs. The Village Choir, a quartette of mixed voices that proved of decided merit, the Foley Brothers, former proteges of George Primrose and now the trail of a few laurels for themselves, and Mario and Aldo. This week Valerie Bergere and company, Elsie Fay, W. H. Murphy, Blanche Nichols and company, De Koe Trio, Vassar Girls, Marcus and Gortelle, and Thurston (second week).

At the Orpheum the Toopoonin Arabs, in their wonderful acrobatic feats, and La Troupe Carmen, acrobatic wire performers, headed the bill. They were both sensations. Kathryn Osterman offered Emma's Dilemma, a pleasing hit. The sketch is ably written and Miss Osterman carried it through with her accustomed grace and charm. G. Rowland Sargeant proved highly capable in her support, and especially in an effective finish did he carry himself with favor and gusto. Emma and Sargeant were the real feature of the show and the big laughing hit. The laughter was so incessant throughout that the "lines" were almost unintelligible. Never has such a screamingly funny act been seen hereabouts. Buster is truly a marvel for his age, and is slated one day to be a "big" comedian. His art is real and effective in everything he does. Frank Gardiner and Lottie Vincent in An Ivy of the Links scored a good hit, and Besnah and Miller pleased mightily in song and dance. Since the advent of Englemare and Motogiri, Phroso as offered at Hyde and Schenck's made a rather poor showing. It mystified a few people, but the majority considered it a joke. Others on the bill were Burke and Demosue and Laura Millard. This week Edith Helena, Obersteler Troupe, Reed Birds, Keough and Ballard, Floor and Lee, William H. Widdon, Wills and Hassan, Stanley and Brockman, and McDonald and Huntington.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Estelle Wordette and co. are meeting with big success with their clever sketches. A Honeymoon in the Catskills, and When a Cat's Away. They will play the Eastern houses in February.

The Bowers Newboys' Quartette (Sherwood, Fox, Faulkner, and Peck) have closed with the Christy Brothers' Minstrels and open on the Lang circuit Feb. 5, with Levy and Goldsmith circuits to follow.

Mallory Brothers, Brooks and Halliday have been resting for the past three months at their home, Jacksonville, Ill. Mable Brooks, wife of Ed Mallory, has presented at Hyde and Schenck's made a rather poor showing. It mystified a few people, but the majority considered it a joke. Others on the bill were Burke and Demosue and Laura Millard. This week Edith Helena, Obersteler Troupe, Reed Birds, Keough and Ballard, Floor and Lee, William H. Widdon, Wills and Hassan, Stanley and Brockman, and McDonald and Huntington.

Harry Harper, who has for a long time been connected with the staff of the London "Music Hall," has purchased the London "Entr'acte," the first issue appearing under his management last Saturday. It is Mr. Harper's intention to enlarge the paper and conduct it upon more enterprising lines than have obtained in the past.

Clark Ross closed with the Leroy J. French revival of Mugs' Landing in Kansas City, and from May 1 will manage the famous Blanchards in one of the biggest novelties of the season in vaudeville.

Lillian Graham, the dainty American dancer, opened Dec. 26 at Cardiff, Wales, as a special feature in Milton Bode's pantomime, Dick Whittington, and scored a hit in her dances.

Maude Amber severed her connection with the American Travesty Stars at Sydney, N. S. W., on Dec. 9 and has returned to her home in San Francisco, where she will have her first opportunity for rest since May, 1901.

The City Council of Portland, Ore., is considering a proposition to tax the 10-cent vaudeville houses \$10 per day. It is not known whether this move is being made by the regular theatres or the saloons, both of which are said to have suffered in consequence of the popularity of the little variety houses.

The Bijou Theatre at Calumet, Mich., which opened on Sept. 26, continues to do a good business. P. G. Somers is the manager and his assistants are Carl U. Somers, Al. W. Weber, and Percy M. Marshall.

Northcliffe, who calls himself the "Jenny Lind of Vaudeville," will shortly make his appearance in a new female impersonation act, singing new and old songs.

Herbert, the dog trainer, has one canine in his troupe that has been on the stage for nineteen years. Mr. Herbert took him from an officer who was about to shoot him and has proven a most valuable member of the little co. His name is "Fish" and he has outlived three understudies that Mr. Herbert had trained to take his place when his dog days were over.

The Eden Musee, which has been a landmark on Twenty-third Street for twenty years, may remove to the neighborhood of Times Square. It is reported that several big dry-goods firms are negotiating for the present home of the musee, with a view to tearing down the building to make room for a big department store.

C. E. White, business-manager of The Smart Set, has just completed negotiations with Edgar Hyman, of the Empire, Johannesburg, South Africa, to place

VAUDEVILLE.

VAUDEVILLE.

INNESS and RYAN

HURTIG AND SEAMON MUSIC HALL, THIS WEEK.

Address WM. MORRIS and M. S. BENTHAM.

A Unique Offering!

GREENE and WERNER

"BABES OF THE JUNGLE."

Jan. 24, Trent Theatre, Trenton; Jan. 30, Shea's, Buffalo; Feb. 6, Shea's, Toronto.

BROWNING, WELP & CO.

(Bessie Browning and Wm. C. Welp, formerly identified under name Browning Sisters & Co.)

in "THE WIDOW WISE," by Charles Horwitz.

Nine changes of costume; four musical numbers; refined comedy plot; 22 minutes. Some newspaper remarks:—"The comedy 'The Widow Wise,' was alone well worth the price of admission."—Bridgeport Morning Telegram-Union. "The idea is quite original, and it is a hit."—The Bridgeport Farmer. "An amusing skit, in which the fun is fast and furious."—Bridgeport Evening Post.

Have some open time. Address WILLIAM C. WELP, Mgr., 2653 Third Ave., N. Y. C.



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WORLD'S MASTER MAGICIAN

Has originated and invented more successful illusions than any living magician.

Orpheum, Brooklyn, weeks of Jan. 9 and 16.

Touring Africa, India, China, Japan and the Philippines with the EUGEN SANDOW SHOW

JOHN W. WORLD AND KINGSTON MINDELL

"World and Kingston have worthily sustained a mighty reputation earned in the United States, where they are regarded as leaders. Serio, grand opera, comic and dancing extraordinary are all jumbled up in most pleasing melle. Miss Kingston has a soprano voice which for clearness and brightness of tone has never been equalled in this city. The final dance of these two artists is entirely novel and original."—Journal, Calcutta, India, October 30, 1904.

BERT HOWARD and LEONA BLAND

In the new version of "THE STAGE MANAGER."

By BERT HOWARD and WILL M. CRESSY

NOTICE—Contrary to the assertions of a few unfriendly performers, "The Stage Manager" is in no way appropriated from any BARK STAGE ACT. I do not claim that it is original, for the idea is forty years old. I claim it is a BIG LAUGHING HIT—and gets the money. Entrance, Jan. 19, 1905. Jan. 19th, Mr. Pastor's headliner; Jan. 23, Garrick Theatre, Wilmington, Del.; Jan. 30, Maryland Theatre, Baltimore, Md. Then—

Open in San Francisco Feb. 12—5 weeks in California. First open week, May 29. 7 weeks on Great Orpheum Circuit.

"Now We Are Sane Again!"

"MADDOX AND PROUTY"

make good, although in a very hard place on the bill. Following the Faddettes, they are forced to work against a storm of applause, and quiet their audience. Maddox as the Messenger Boy is funny as ever, and his new partner makes an excellent straight man and is possessed of a really good voice."—Rochester Times.

"MADDOX and PROUTY can justly claim that they are better than the general run of comedy teams."—Rochester Post-Express.

"MADDOX and PROUTY have entirely renovated their offering, and amused the audience very successfully."—Rochester Democrat.

Have Jan. 23 and 30 open.

See WILLIAM MORRIS.

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Booking dates.

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311 East 14th Street, New York City.

A BIG SUCCESS!

PHIL W. PETERS NETTIE

WITH

Johnny and Emma Ray, Down the Pike

Direction of E. D. STAIR.

a co. of colored artists there during the months of June and July next. He has engaged S. H. Dudley, John Bailey, Marion Smart, Hattie Hopkins, Laurence Chenault, Jerry Mills, J. Ed Green, and a chorus of twelve of The Smart Set co. now on tour, forming a comedy concert co. of twenty people. They will play two months at the Empire, Johannesburg, and the Tivoli, Capetown. This co. will sail about the first week in June, returning in August, in time to open the regular season here.

Frank Silvers, the clown, is in a quandary, as his services are claimed by both Barnum and Bailey and Thompson and Dundy. It appears that he got his contracts mixed and has signed with both firms.

Lydia Yeamans-Titus was singing her songs to the entire satisfaction of the people in Sydney, Australia, when last heard from.

The Yale Duo, club fuzglers, and Mlle. Vida, wire artiste, having finished fourteen and twelve weeks, respectively, for Jake Goldsmith over the Northwestern Circuit have begun filling time booked for them by Archie Levy, opening at the Lyceum, with the Chutes and other vaudeville houses to follow. Both acts have played several return dates and hope to duplicate their success when they return East for the park bookings. Mlle. Vida has added new wardrobe and electrical effects to her act making it one of the strongest single female novelty acts on the coast.

The Doherty Sisters are making a very big success on the Continent, having been re-engaged for a month at Roncoher's, in Vienna. At this place they scored such an emphatic hit that their engagement has been extended until the end of January. Their tour throughout Europe will extend over Hamburg and Berlin in Germany, Nice and Marseilles in France, and St. Petersburg, Russia, occupying their time until July 17, 1905.

Dixon and Holmes were one of the feature acts at Pastor's Theatre last week. They open on the Keith Circuit, Jan. 30, making a return engagement this season. Their act is a big hit everywhere.

Gus Bruno, the old-time monologue comedian, has decided to return to the stage in his original act. It is several years since he has been seen, and his turn should prove most attractive.

Dr. Clark, known as Diavolo, had his skull fractured on Saturday last in Cienfuegos, Cuba, while doing a bicycle act.

May Isabel Flisk has written two new monologues, The Summer Gossip and The Saleslady, which she will use in vaudeville.

Bert Van Alstyne, of the song writing team, Williams and Van Alstyne, is now appearing in vaudeville with his wife, Louise Henry, the original "Sai Skinner Gal," under the team name of Van Alstyne and Henry. At Kansas City recently Mr. Van Alstyne received an ovation at the Orpheum Theatre when he made his first appearance. Some one shouted

THE MOST TALKED OF ACT IN THE PROFESSION!

MICHAEL BRAHAM

From the Palace Theatre, London, England.

James F. Macdonald

Refined Vocalist and Raconteur.

Time all filled to June, 1905. Address Per Route

"THE JOVIAL JESTER." HARRY B. LESTER

"Songs—Stories—Impersonations."

For time, address ALL AGENTS.

JOHN Mylie AND Holland CHAUNCEY

Comedian Leads

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GEORGE EVANS

"THE HONEY BOY."

Per. address, White Rats, St. James Building. For time, WM. MORRIS, ROBERT GRAY, and all good agents.

CLIVETTE

WANTED. An original, bright, refined monologue, running about 15 minutes. When writing outline subject briefly. "COMEDIENNE," MIRROR.

"Navajo," another "Seminole," until he was compelled to play both numbers, which received great applause.

Frey and Ferguson in the German Fox Hounds are now in their twenty-fourth week with Waldron and Woodhull's High Rollers co., and report continued success. They are constantly adding new features to

their act, which has attracted so much attention that they have received several fine offers for next season.

Troba, the European juggler, and strong man, arrived here last week on the Kronprinz Wilhelm, and opened his American tour yesterday at Proctor's Twenty-third Street.

Miss Euzene Omena, principal dancer at the Grand Opera House in Paris, arrived in New York last week to begin rehearsals for the ballet at the Hippodrome, which is expected to open about Feb. 25.

Peter F. Dalley will re-enter vaudeville in a new specialty, in which he will be assisted by twelve dancing girls. He will open at Hammerstein's Victoria on Jan. 30.

Constance Leven Fox gave her sketch, Advice, a second trial performance a few days ago at Keith's, and with an improved cast and better rehearsing it made an excellent impression. Fox has started looking for a co. headed by Willard Hutchinson. The trial performance was seen by a well-known London agent, who immediately booked it for several weeks on the other side, beginning next summer. Mrs. Fox has also written the book for a satire called The American Nobility, the music of which is by Irving G. Scott. Mrs. Fox is a daughter of the late Douglas A. Leven, who at the time of his death was the oldest editor in America.

Fred Hewitt, owner of the Fred Hewitt Exposition Shows, closed his street fair season at Natchez, Miss., and is now organizing his vaudeville co. for a twelve weeks' tour through Indiana, Ohio, and Pennsylvania. J. W. Logan, late of Ringling Brothers' Circus, has the co. fully booked.

Thomas R. Beatty and Maud Beatty Price send word that their sketch, Her Troublesome Boarders, is making a hit in the West.

Lee Harrison will make his vaudeville debut at Hammerstein's Victoria on Jan. 23, in a new monologue, written for him by George M. Cohan.

St. John and Le Fevre were booked to play Hammerstein's Victoria, New York, week of Jan. 9, but their time was changed, and they opened at Hopkins Theatre, Louisville, at the Sunshine Jan. 8, instead. They have just finished the Keith and Castle circuits with big success. They have an entire new wardrobe, and much favorable comment is made upon the dressing of their act in almost every place they play. They will begin their Eastern bookings at Pastor's, New York, Jan. 30, with the Garrick, Wilmington; Hurlig and Seamon's, and Howard Athenaeum, Boston, to follow. Miss St. John's imitations of a society girl on the Bowery and a dandelion from the East Side are still one of the hits of the act. They promise a novelty when they open at Pastor's, in the way of a light effect for their dancing finish.

Eckl and Wilson, German dialect comedians, have just completed rehearsing their new act, A Night in Society, and have some good work booked. The act is said to be a distinct novelty and was written by Ed Rose.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie-Crystal, St. Joe, Mo., 15-21.
Adams and White-Pastor's, N. Y., 16-21.
Adair and Dahn-Poll's, New Haven, Conn., 16-21.
Adams and Taylor-Keith's, Cleveland, 16-21.
Addison and Livingston-Odeon Dayton, O., 16-21.
Adler, Flo-Orpheum, 16-21.
Abernethy, O. H., Chicago, 16-21.
Ainsley, Josephine-Columbia, St. Louis, 16-22.
Aibons, The-Main St., Peoria, Ill., 15-21, Bijou, Des Moines, 23-28.
Albertus and Bartram-Empire, Nottingham, Eng., 16-21, Empire, Leicester, 23-28.
ALDRICH, CHARLES T.-Circle, N. Y., 16-21.
All and Pelser-Proctor's 5th Ave., 16-21.
Allen, Searl and Violet-Keith's, N. Y., 16-21, Keith's, Boston, 23-28.
Allison, Mr. and Mrs.-Trent, Trenton, N. J., 16-21.
Proctor's 23d St., 23-28.
Almerio and Mano-9th and Arch, Phila., 16-21.
Almond, Tom-Maryland, Balto., 16-21.
Alpha Trio-Pastor's, N. Y., 16-21.
Alton and Thelma-Pastor's, N. Y., 16-21.
Alvinos, Four-2d and B, Bklyn., 16-21.
Amann and Hartley-Empire, Hoboken, N. J., 16-21.
American Trampsters, Four-Arcade, Toledo, 16-21.
Amaros and Charlotte-Poll's, Springfield, Mass., 16-21.
Amaros and Burke-Keith's, Phila., 16-22.
Arden and Bayard-Proctor's 23d St., 16-22.
Armstrong and Holly-Orpheum, Omaha, 16-21.
Armstrong and Vern-G. O. H., Grand Rapids, Mich., 16-21.
ASHTON, MARGARET-Palace, Chelsea, London, Eng., 16-21, 23-28.
Ashtons, Two-Howard, Boston, 16-22.
Atlanta, La Belle-Empire, Nottingham, Eng., 16-21, Empire, Leicester, 23-28.
Auburns, Three-Pantages, Seattle, Wash., 16-21.
Avery and Healey-Auditorium, Cedar Rapids, Ia., 16-21.
Baker, Peter F.-Hopkins', Louisville, 15-21.
Barkers, The-York, St. Johns, Can., 16-21.
Barnes and Washburn-Lyric, Los Angeles, 16-21.
Barnes, Paul-Maryland, Balto., 16-21.
Barrett, Marion-Crystal, Ind., 16-21.
Barrett Sisters-Columbia, St. Louis, 16-21, C. O. H., Chicago, 23-28.
Barrows and Lancaster-Chase's, Wash., 16-21.
Barry and Wilson-Portland, Port., Me., 16-21.
Bart, Mr. and Mrs.-Keith's, Phila., 16-21.
Bartlett, Musical-Bijou, Dubuque, 16-21.
Barton and Ashley-O. H., York, 16-21, Hippodrome, Eastbourne, 23-28.
Barto and Lafferty-Pastor's, N. Y., 16-21.
Barnes, Quartette-B, Bklyn., 16-21.
Bates, Watson and Bates-9th and Arch, Phila., 16-21.
Bayard, Larene-A. and S., Boston, 16-22.
Bayes, Nora-Park, Worcester, Mass., 16-21.
Beemer and Juggling Girl-Bijou, Racine, Wis., 16-21.
Bell and Hall-Olympic, Chgo., 16-21.
Bellairs Brothers-Proctor's 23d St., 16-21.
Bellman and Moore-Hopkins', Louisville, 15-21, Olympic, Chgo., 23-28.
Belmont and O'Brien-Columbia, Boston, 16-21.
Benedict and Powell-A. and S., Boston, 16-21.
BERGER, ALAN-Orph., Bklyn., 16-21.
Cook's, Rochester, 23-28.
Bernsteins, The-Lyric, Joplin, Mo., 16-21.
Bingham, J. W.-Pantages, Seattle, Wash., 16-21.
Birch, John-Temple, Detroit, Mich., 16-21, Cook's, Rochester, 23-28.
Blamphin and Heber-Bijou, Oshkosh, Wis., 16-21.
Blazo-Zoo, Toledo, 16-21.
Blockson and Burns-Keith's, Cleveland, 16-21.
Bloom and Cooper-G. O. H., Pittsburgh, 16-21.
Robt. Collins-H. and B., Chgo., 16-21.
Bolsa, Four-Keith's, Prov., 16-21, Keith's, N. Y., 23-28.
Boral and Navarro-Haymarket, Chgo. 16-22.
Bowers Newsboys' Quartette-Bijou, Des Moines, Ia., 16-21.
Boydell, Sam-Family, Lancaster, Pa., 16-21.
Bradna, Ella-Shea's, Buffalo, 23-28.
Brady and Hamilton-Yale's, Kansas City, 16-21.
Brady and Lake-9th and Arch, Phila., 16-21.
Brabant, Michael-Proctor's, Albany, 16-21.
Brando and Wiley-Howard, Boston, 16-21.
Brehany, Louise-Haymarket, Chgo., 16-21.
Bright Brothers-Empire, Hoboken, N. J., 16-21.
Brittons, The-Proctor's 23d St., 16-21.
Brooks, Herbert-Olympic, Chgo., 16-21.
Brown and Navarro-Keith's, Phila., 16-21, Keith's, Prov., 23-28.
Bryant and Saville-Howard, Boston, 16-22.
Buhler, Richard-Keene's, Bklyn., 16-21.
Burke and La Rue-Portland, Port., Me., 16-21.
Burke, Juggler-Bijou, Oshkosh, Wis., 16-21.
Burton and Brooks-C. O. H., Chgo., 16-21.
Bush and Gordon-Howard, Boston, 16-21.
Bush, Frank-Keith's, Phila., 16-21, Keith's, Balto., 23-28.
Byron, Alf-A. and S., Boston, 15-21.
Byron and Langdon-Palace, Leicester, Eng., 16-21, Hippodrome, Manchester, 23-28.
Calcedo-Howard, Boston, 16-21, Maryland, Balto., 23-28.
Caldera, A. K.-C. O. H., Chgo., 16-22.
Callahan and Mack-H. and S., N. Y., 16-21.
Cameron and Toledo-Bijou, Marinette, Wis., 16-21.
Camille-A. and S., Boston, 16-21.
Camille Comedy Trio-Poll's, New Haven, Conn., 16-21.
Caulfield and Carleton-Columbia, Cincinnati, 23-28.
Capell, Mily-M. H., Boston, 16-22.
Carew and Hayes-Keith's, Phila., 16-21, Keith's, Balto., 23-28.
Carilla, Leo-C. O. H., Chgo., 16-22.
Carleton, At-O. H., Bklyn., 16-22.
Carlin and Otto-Poll's, New Haven, Conn., 16-21.
Carlotto, Mille-Proctor's 23d St., 16-21.
Carmen Troupe, La Belle-H. and S., N. Y., 16-21.
Carmen Sisters-Garrick, Wilmington, Del., 16-21.
Chase's, Wash., 23-28.
Carney and Flynn-Casto, Fall River, Mass., 16-21.
Carr and Yule-Hathaway's, New Bedford, Mass., 16-21.
Carrie, Mille-G. O. H., Butte, Mont., 23-Feb. 18.
Carson Brothers-Casto, Fall River, Mass., 16-21.
Carter, Billy-G. O. H., Pittsburgh, 16-21.
Carter and Waters-Columbia, St. Louis, 16-22.
Cartwell and Harris-Circle, N. Y., 16-21.
Casad and Devereux-Lyric, Joplin, Mo., 16-21.
Castle Square Quartette-Chase's, Wash., 16-21, Garrick, Wilmington, Del., 23-28.
Caswell, Maud-Barnard, Dec. 26-March 4.
Chamberlains, The-Empire, Liverpool, Eng., 16-21, Hippodrome, London, 23-March 4.
Champagne Dancers-Chase's, Wash., 23-28.
Chamber, Mille-Proctor's 23d St., 16-21, Proctor's 5th Ave., 23-28.
Chevalier, Albert-Circle, N. Y., 16-21.
Chivall, M. and Mme.-A. and S., Boston, 16-21.
Chubbuck Spencer-A. and S., Boston, 16-21.
Chidrella and Butterly Court-H. and S., N. Y., 30-Feb. 4.

Clark, Jarvis and Singer-Zoo, Toledo, 15-21.
Clark, Lucy-Poll's, Springfield, Mass., 16-21, Poll's, Waterbury, Conn., 16-21.
Cline, Maggie-Keith's, Boston, 16-22, Keith's, Prov., 23-28.
Cluness Sisters-Columbia, Boston, 16-21.
College Girls, Nine-Proctor's 23d St., 16-21.
Collins and Hart-Empire, London, Eng., Dec. 25-Feb. 12.
Conchas, Paul-Trent, Trenton, N. J., 16-21.
Conkey-Bijou, Green Bay, Wis., 16-21.
Conway and Leland-London, Eng., Dec. 19-Jan. 30.
COOPER, MISS ROTHERY-Coliseum, London-Indefinite.
Cooley Trio, Dick-Watson's, Bklyn., 16-22.
Cooper and Robinson-Columbia, Cincinnati, 16-21, G. O. H., Indianapolis, 23-28.
Corley and Corley-Family, Hoboken, N. J., 16-21.
Corrigan, Emmett-Shea's, Toronto, 16-21, Arcade, Toledo, 23-28.
Courtthorpe, Jane-Howard, Boston, 16-22.
Crane Brothers-Proctor's 58th St., 16-21.
CRANE, MR. AND MRS.-Proctor's, Newark, N. J., 16-21, Trent, Trenton, N. J., 23-28.
CRESSY, WILL M. AND BLANCHE DAYNE-Orph., Frisco, 9-Feb. 4.
Crotty, T. J.-Pastor's, N. Y., 16-21.
Cullen, James H.-Orph., St. Joe, 15-21, Orph., Denver, 23-28.
Cutty, Six Musical-Proctor's 23d St., 16-21.
Dacy and Chase-Pastor's, N. Y., 16-21.
Daley Sisters-Proctor's 5th Ave., 16-21.
Davis and Walker-Canton, O., 16-21, New Castle, Pa., 23-28.
Davis, George-Shea's, Toronto, 16-21.
Day, Edmund-O. H., Chgo., 16-22.
DAY, GEORGE-Keith's, Phila., 16-21, A. and S., 16-21, De Witt, Lawrence, 23-28.
DEBIERE, ARNOLD-Wintergarten, Berlin, Dec. 5-Jan. 14.
De Boies, The-People's, Cedar Rapids, Ia., 16-21.
De Bonta, Walter-H. and B., Brooklyn, 16-21.
De Forrest's Dogs and Monkeys-9th and Arch, Phila., 16-21.
De Koe Trio-Orph., Bklyn., 16-21.
De Lion, Clement-Hopkins', Louisville, 16-21.
De Luha, The-Arcade, Toledo, 16-21.
De Witt, Burns and Torrence-G. O. H., Indianapolis, 16-21, Olympic, Chgo., 23-28.
De Witt, Josie-C. O. H., Chgo., 16-22.
Dean, Cliff-Haymarket, Chgo., 16-21.
Delmore and Press-Columbia, Cincinnati, 16-21, Hopkins, Louisville, 23-28.
Delmore Sisters-Shea's, Buffalo, 16-21.
Dell'Oro, Luigi-Keith's, Prov., 16-21.
Deltorelli and Gilsando-Yorkville, N. Y., 16-21.
Deonzo, George-Lyceum, Frisco, 16-21.
Derren and Mrs. Kemp-Palace, Johannesburg, South Africa, Dec. 17-April 2.
Deveau, Hubert-Orph., Kansas City, 15-21, Orph., Omaha, 23-28.
Devoy, Emmett-Keith's, Prov., 16-21.
Dixon and Holmes-Pastor's, N. Y., 9-28.
Doherty, Freddie-Portland, Port., Me., 16-21.
DOHERTY SISTERS-Ronachers, Vienna, Austria, 1-31, Hanna, Hamburg, Germany, Feb. 1-28.
Dolan and Lenhart-Keith's, Boston, 16-22, Keith's, Prov., 23-28.
Dollan, George-Cook's, Rochester, N. Y., 16-21.
Don and Thompson-Pastor's, N. Y., 16-21.
Donovan, Fannie-Hedricks, Astoria, Ore., 16-21.
Donnette, Iva-Vaudeville, London, Can., 16-21.
Dore, Allen-Pastor's, N. Y., 16-21.
DOWNES, T. NELSON-Barnardford, Tour, Eng., 2-Feb. 25.
Dorgeval, Therese-Proctor's 58th St., 16-21.
Dougherty, Hugh-Trent, Trenton, N. J., 16-21.
Dovey and Emerson-Newport, R. I., 16-21, New Bedford, Mass., 23-28.
Drews, The-A. and S., Boston, 16-21.
Duffy, Sawtelle and Duffy-Grand, Indianapolis, 16-22.
Duncan, A. O.-Shea's, Toronto, 16-22.
Duncan, Charles-H. and B., Brooklyn, 16-22.
Dunbars, Four-Casting, Keith's, Phila., 16-21.
Dupont, Mary-Keith's, Phila., 16-21.
Dupre and Dupre-Columbia, Boston, 16-21.
ECKHOFF AND GORDON-Keene's, Bklyn., 16-21, Park, Worcester, Mass., 23-28.
Edwards, Press-Shea's, Buffalo, 16-21, Shea's, Toledo, 23-28.
Ella, Joe-Crystal, Victor, Col., 16-21.
Elton, Sam-Orph., Omaha, 16-21.
Empire City Quartette-Keith's, Prov., 23-28.
Empire Comedy Four-Arcade, Toledo, 16-21.
Emonson, Mr. and Mrs.-Keith's, N. Y., 16-21.
Estus, Ed-Keene's, Bklyn., 16-21.
Evans, George-Keith's, Phila., 16-21.
Everhart, The Great-Apollo, Dusseldorf, Germany, 1-31.
Fadette's Orchestra-Keith's, Cleveland, 16-21, Temple, Detroit, 23-28.
Fagan and Byron-Empire, Hoboken, N. J., 16-21.
Fantas, Two-Bon Ton, Salt Lake City, 16-21, Lyceum, Provo, Utah, 23-28.
Fay, Elie-Orph., 16-21.
Felix and Barry-Columbia, Cincinnati, 16-21.
Ferguson and Passmore-C. O. H., Chgo., 16-22, Grand, Milwaukee, 23-28.
Fernandez, Emanuel-Bon Ton, Salt Lake City, 16-21.
Fields, Al-Park, Worcester, Mass., 16-21.
Fields, Happy-Four-Arcade, Toledo, 16-21.
Fields, Nettle-Olympic, Chgo., 16-22.
FIELDS, W. C.-Princess, Manchester, Eng., 19-March 30.
Finlay and Burke-Poll's, Bridgeport, Conn., 16-21.
Filion and Errol-Columbia, Cincinnati, 16-21, Grand, Indianapolis, 23-28.
FISHER, MR. AND MRS. PERKINS-Proctor's, Albany, 16-21.
Fiske and Donough-Empire, Glasgow, Scot., 16-21.
Fisher, Oldham, 16-21.
Flake, May Isabelle-M. H., Boston, 16-22.
Fitzgibbon-McCoy Trio-Keith's, Boston, 16-22.
FLETCHER, CHARLES LEONARD-Orph., Kansas City, 15-21, Orph., New Or., 23-28.
Flood Brothers-Keene's, Bklyn., 16-22.
Ford and Gehring-Portland, Port., Me., 16-21.
Ford Brothers-Proctor's 5th Ave., 16-21.
Fox and Hughes-Odeon, Dayton, 15-21.
Fox and Melville-Empire, Rochdale, Eng., 16-21, Parthenon, Liverpool, 22-28.
Fox, Della-G. O. H., Pittsburgh, 16-21.
Fox and Clarke-Keene's, N. Y., 16-21.
Frank and Bob-Olympic, Chgo., 16-21.
Frederick-Howard, Boston, 16-22.
Freze Brothers-Orph., Davenport, Ia., 16-21.
Frobel and Ruge-Moulin Rouge, Paris, 1-31.
Fuller, Ida-Crystal, Victor, Col., 16-21.
Gardner Children, Three-Novelty, Denver, 23-28.
Gardner and Vincent-H. and S., N. Y., 16-21.
Gardner, Jack-Orph., Kansas City, 15-21.
Garison, Jules and Ella-Howard, Boston, 16-22.
Garison, Marion-Circle, 16-21.
Gash Sisters-Poll's, Bridgeport, Conn., 16-21.
Gaylin, Platt and Peaches-Hathaway's, New Bedford, Mass., 15-21, Howard, Boston, 22-28.
Genaro and Theol-Casino, Paris, France, 1-31.
Gibson and Nash-Yale's, Kansas City, 16-21.
Gilbert and Hubert-H. and B., Bklyn., 16-21.
Gilfill, Harry-Chase's, Wash., 16-21.
Gillette Sisters-Columbia, Boston, 16-21.
Gillman and Murray-Grand, Indianapolis, 16-22.
Gillman and Gardner-Haymarket, Chgo., 16-22.
Gloss, John and Martha-Orph., Denver, 16-21.
Gloss, Augusta-Orph., Omaha, 15-21, Orph., Minneapolis, 23-28.
Godfrey and Henderson-Orph., Denver, 16-21.
Godfrey, Hal-Poll's, Hartford, 16-21.
Goetz and Nelson-Keith's, Boston, 16-22.
Gordon, Cliff-Keith's, Boston, 16-21.
Gordon, Don and Mac-Flora's, Madison, Wis., 16-21.
Gorman and West-Keith's, Boston, 16-22.
Gottlob, Mr. and Mrs.-9th and Arch, Phila., 16-21.
Grant, Sydney-Casto, Fall River, Mass., 16-21.
Grauley and Holtholth and Arch, Phila., 16-21.
Green and Greiner-Maryland, Balto., 16-21, Trent, Trenton, N. J., 23-28.
Griff, Freres-Proctor's, Newark, N. J., 16-21.
Gruntho Sisters-M. H., Boston, 16-22.
Haines and Vidosa-Haymarket, Chgo., 16-22.
Hale and Francis-Proctor's, Terre Haute, 1-31.
Hammond and Forrester-Racine, 15-21.
Hanson, Mildred-Keene's, Bklyn., 16-22.
Harmony Four-Lyceum, London, Eng., 16-Feb. 4.
Harrigan, Edward-Yorkville, N. Y., 16-21.
Harrington, Dan J.-G. O. H., Pittsburgh, 16-22.
Harris and Walters-Watson's, Bklyn., 16-21.
Haskell, Loney-Poll's, Hartford, Conn., 16-21, Poll's, New Haven, 23-28.
Hathaway and Walton-Keith's, Phila., 16-21.
Hathman and Franklin-Hippodrome, Brighton, 16-21, Leeds, Eng., 23-28.
Heclow, Charles-Unique, Winnipeg, Can., 9-21.
Heclow, Marie-Galexy, Springfield, Ill., 16-21, Castle, Bloomington, 23-28.
Heclow and Mecler-Haymarket, Chgo., 16-22.
Heclor and Mecler-Proctor's 58th St., 16-21.
Hefton, Tom-Lyric, Ogden, Utah, 16-21.
HELENA, EDITH-H. and B., Bklyn., 16-21, Victoria, N. Y., 23-28.
Hennings, Lewis and Hennings-Olympic Chgo., 16-21.
Henry and Young-Family, Lancaster, Pa., 16-21.
Henderson, George, Jr., Terre Haute, 16-21, Unique, Indianapolis, 23-28.
HERRMANN THE GREAT-Orph., St. Joseph, Mo., 15-21, Orph., Kansas City, 22-28.
Hepper, Desmond and Bailey-Poll's, Springfield, Mass., 16-21.
Hick and Prescott-Arcade, Toledo, 15-21.
Hickey and Nelson-C. O. H., Chgo., 16-22.
Hieh Jinks-Keith's, Prov., 16-22.
Hill and Sylvian-Keith's, Cleveland, 16-21.
Hines and Remington-Victoria, N. Y., 16-21.
Hobbs and Elton-Orph., Wash., 16-21.
Hodge, Robert-Henry-Orph., Omaha, 16-21.
Hoer and Lee-H. and B., Bklyn., 16-21.
Hogan, Ernest-Circle, N. Y., 16-21.
Holdsworths, The-Bijou, Green Bay, Wis., 16-21, Unique, Eau Claire, 23-28.

Holcombe, Curtis and Webb-M. H., Boston, 16-22.
Howard and Bland-Pastor's, N. Y., 16-21, Garrick, Wilmington, Del., 23-28.
Howard and Harris-Main St., Peoria, Ill., 16-21.
Howard and North-G. O. H., Pittsburgh, 16-22.
Howard Brothers-Shea's, Toronto, 16-21.
Howard's Dogs and Ponies-Orph., New Or., 16-21.
Hoyt and Waller-Proctor's 5th Ave., 16-21.
Hoyt, Add-Keith's, Phila., 16-21.
Humes, Julia-Howard, Boston, 16-22.
Huntings, Four-Haymarket, Chgo., 16-21, Columbia, St. Louis, 23-28.
Hussey, George-Proctor's, Newark, N. J., 16-21.
Hyde and Heath-Lyceum, Frisco, 9-21.
Inness and Ryan-H. and S., N. Y., 16-21.
Italian Trio-Poll's, New Haven, Conn., 16-21.
Jackson Family-Howard, Boston, 16-22.
Jackson, Three-Shea's, Toronto, 16-21.
James and Davis-London, Can., 16-21.
Japanese Guards-Proctor's, Newark, N. J., 16-21.
Jenks and Clifford-Pastor's, N. Y., 16-21.
Jenre and Gillsworth-Keith's, Prov., 16-21.
Jewell's Mankins-Poll's, Springfield, Mass., 16-21.
Jiu Jitsu-Victoria, N. Y., 16-21.
Johnson and Dean-Wintergarten, Berlin, 1-31.
Johnson and Wells-Arcade, Toledo, 15-21.
Johnson and Johnson-Haymarket, Chgo., 16-21.
Johnston and Kniffe-Poll's, Bridgeport, Conn., 16-21.
Jordons, The-Victoria, N. Y., 16-21.
Joscarys, Three-G. O. H., Pittsburgh, 16-22.
Jose, R. J.-Keith's, Prov., 16-21.
Josselyn Trio-Orph., Omaha, 16-21.
Kalen Brothers-Weast's, Peoria, Ill., 16-21.
Kaufmann Troupe-Chase's, Wash., 16-21.
Kaufman, Reba-Alhambra, London-Indefinite.
Keatons, Three-Trent, Trenton, N. J., 16-21, Proctor's, Newark, 23-28.
Keenan, Frank-Keith's, Cleveland, 16-21, Keith's, Balto., 23-28.
Keene, Mattie-Casto, Fall River, Mass., 16-21.
Kelley, Mr. and Mrs. Alfred-G. O. H., Pittsburgh, 16-21, Keith's, Phila., 23-28.
Kelly, Ashby-Yorkville, N. Y., 16-21.
Kelly, Walter-C. Keith's, Boston, 16-22.
Kenia, Charles-Empire, Hoboken, N. J., 16-21.
Kennedy and Kennedy-Howard, Boston, 16-22.
Keno, Walsh and Melrose-Shea's, Worcester, Mass., 16-21.
Kenwick, Anna-Proctor's 5th Ave., 16-21.
Keough and Ballard-H. and B., Brooklyn, 16-21.
Kimball and Donovan-Keith's, Boston, 16-22.
King, Mart-Proctor's, Newark, N. J., 16-21.
Klein and Clifton-Temple, Detroit, 16-21, Cook's, Rochester, N. Y., 23-28.
Klein-Otis and Nelson-Olympic, Chgo., 16-21, Haymarket, Chgo., 23-28.
Kleiss, Musical-Empire, Hoboken, N. J., 16-21.
Knight Brothers and Sawtelle-Arcade, Toledo, 15-21.
Knowles, R. G.-M. H., Boston, 16-22.
Koskisko and Smith-Proctor's 23d St., 16-21, Bijou, Bklyn., 23-28.
Kurtis, Dora-Olympic, Chgo., 16-21, Haymarket, Chgo., 23-28.
La Fleur-Dominion, Winnipeg, Can., 16-21.
Lane, Arthur-Star, Portland, Ore., Indefinite.
Lane, Orph., 16-21.
La Tour, Irene-O. H., Lowell, Mass., 16-21, Academy, Haverhill, 23-28.
La Vine and Waltons-Logansport, Ind., 16-21, Peoria, Ill., 23-28.
La Vigne, Clamron Trio-H. and B., Chgo., 16-21.
Lawrence, Al-Empire, Bristol, Eng., 16-21, Lyceum, London, 23-Feb. 18.
Lawson and Namon-Hopkins', Louisville, 16-21.
La Zelle, Ed-Novelt, Denver, 16-21.
Le Roy and Clayton-Empire, Hoboken, N. J., 16-21.
Le Roy, Lillian-Casto, Fall River, Mass., 16-21.
Lee, Henry-Victoria, N. Y., 16-21.
Leonard Sisters-Green Bay, Wis., 16-21.
Leons, The-Zoo, Toledo, 15-21.
Leslie, Eddie-G. O. H., Butte, Mont., 23-Feb. 18.
Leslie, Fred-Bijou, Green Bay, Wis., 16-21.
Leslie, George W.-Bijou, Marinette, Wis., 16-21.
Levin, Dolph and Susie-Coliseum, London-Indefinite.
Lewis and Delmore-Howard, Boston, 16-22.
Libby and Trayer-Keith's, Boston, 16-21.
Litchfield, Musical-Empire, Sunderland, Eng., 16-21, Holloway, London, 23-28.
Lloyd, Herbert-Apollo, Dusseldorf, Germany, 16-Feb. 1.
Lloyd's Siberian Wolfhounds-Keith's, N. Y., 16-21.
Lorraine and Gandy-Poll's, Bridgeport, Conn., 16-22.
Lowe, Ed and Hazel-Lyric, Joplin, Mo., 16-21.
Lutz Brothers-Proctor's 23d St., 16-21.
McCabe, Sabine and Vera-Proctor's, Albany, 16-21.
McCarthy, Myles-Olympic, Chgo., 16-21.
McCloud and Melville-Family, Lancaster, Pa., 16-21.
McCloud, Lewis-Maryland, Balto., 16-21, H. and B., Bklyn., 23-28.
McCue and Cahill-Proctor's, Newark, N. J., 16-21, H. and S., N. Y., 23-28.
McDonald and Huntington-H. and B., Bklyn., 16-21.
McGee, Fred-Bijou, Green Bay, Wis., 16-21.
McIntyre and Rice-Proctor's 23d St., 16-21.
McKinley, Mabel-C. O. H., Chgo., 16-22.
McKinnon and Reed-C. O. H., Chgo., 16-21.
McMahon's Watermelon Girls-Columbia, St. Louis, 16-21, C. O. H., Chgo., 23-28.
Macdonald, James-Orph., Denver, Col., 16-21, Orph., Frisco, 30-Feb. 11.
Mack, Eddie-Olympic, Chgo., 16-22.
Macy and Hall-Mohawk, Schenectady, N. Y., 16-21.
Macy, Empire, Hoboken, N. J., 23-28.
Macpherson, Four-Arcade, Toledo, 16-21.
Madams, Three-Casto, Fall River, Mass., 16-21.
Magic Kettle-Poll Circuit, 16-Feb. 11.
Main's Elephants, Walter L.-Keith's, Cleveland, 16-21, Temple, Detroit, 23-28.
Majestic Musical Trio-H. and S., N. Y., 16-21.
Majltons, The-Proctor's 5th Ave., 16-21.
Manning and Drew-Howard, Boston, 16-22.
Marcus and Gattelle-Orph., Bklyn., 16-21.
Marion and Deane-Poll's, New Haven, Conn., 16-21.
Marlowe and Plunket-Crystal, Milwaukee, 16-21.
Marriott Twins-Crystal, Milwaukee, 16-21.
Marshes, Four-A. and S., Boston, 16-21.
Martine Brothers-Scala, Copenhagen, Denmark, 1-30.
Martini and Maximilian-Keith's, Prov., 16-21.
Mason and Keeler-Orph., Omaha, 16-21.
Mason and Lee-Howard, Boston, 16-22.
Mason's Society Belles-G. O. H., Indianapolis, 16-21, Columbia, Cincinnati, 23-28.
Mathews and Ashley-Cook's, Rochester, N. Y., 16-21.
Mathews and Harris-E. and B., Bklyn., 16-22.
Maxwell and Dudley-Keene's, Bklyn., 16-22.
Mazur and Mazette-Hathaway's, New Bedford, Mass., 16-21.
Meier and Mora-Alhambra, Paris, France, 9-28, Lyceum, London, Eng., 30-Feb. 25.
Meinl, Paris, 1-20, Monte Carlo, 22-Feb. 1.
Melrose, Fern-Haymarket, Chgo., 16-22.
Melrose Troupe-Columbia, St. Louis, 16-22.
Melville and Stetson-Keene's, Bklyn., 16-22.
MEREDITH SISTERS-Coliseum, London, Eng., Dec. 16-Indefinite.
Merritt, Hal-Shelby, Buffalo, 16-21.
Messenger Boys' Trio-Poll's, Waterbury, Conn., 16-21.
Metropolitan Grand Opera Quartette-Cook's, Rochester, N. Y., 16-21.
Metzetti Troupe-Circle, N. Y., 16-21.
Middeley and Carlisle-Poll's, Springfield, Mass., 16-21.
Mignani Family-Poll's, New Haven, Conn., 16-21.
Miles-Stavrodale Quintette-Proctor's, Albany, 16-21, Maryland, Balto., 23-28.
Miller, Thomas R.-Family, Lancaster, Pa., 16-21.
Minship Sisters-Family, Lancaster, Pa., 16-21.
Millman Trio-Keith's, Boston, 16-21.
Mills and Morris-Keith's, Boston, 16-22.
Millard, Jessie-Victoria, N. Y., 16-21.
Monroe, Mack and Lawrence-H. and B., Chgo., 16-22.
Mooney and Holburn-Shea's, Buffalo, 16-21.
Moore and Littlefield-Circle, N. Y., 16-21, Orph., Bklyn., 23-28.
Morton and Elliott-Palace, Leicester, Eng., 16-21.
Morton, James J.-Columbia, St. Louis, 16-22.
Morton, George-Keith's, N. Y., 16-21.
MOTOGIRI, LA CREATRICE-Colosco, Lisbon, Portugal, 16-21.
Mowatts, Five-Hopkins', Louisville, 15-21.
Murphy and Francis-Cook's, Rochester, N. Y., 16-21.
Murphy and Nichols-Orph., Bklyn., 16-21, H. and S., N. Y., 23-28.
Murphy and Willard-Maryland, Balto., 22-28.
Murphy, Mr. and Mrs. Mark-Orph., Kansas City, 16-21, Orph., New Or., 22-28.
Murray, Elizabeth-Columbia, Cincinnati, 16-21.
Navajo Girls-Temple, Detroit, 16-21.
Nave and Niblo-Orph., Minneapolis, 15-21, Orph., Denver, 23-28.
Nibbe and Bordeaux-Flora's, Madison, Wis., 16-21.
Niblo and Spencer-Keene's, Bklyn., 16-22.
NIBLO, FRED-Cook's, Rochester, N. Y., 16-21, Keith's, Cleveland, 23-28.
Nichols Sisters-Shea's, Toronto, 16-21.
Night, Keene, G. O. H., Pittsburgh, 16-22.
Nichols, Milton and Dolly-Park, Worcester, Mass., 16-21.
Norman, Mary-Keith's, Boston, 23-28.
Norris and Nichols-Olympic, Chgo., 16-21, Haymarket, Chgo., 23-28.
Ober, George-Orph., Utica, N. Y., 23-28.
Oberster Troupe-H. and B., Bklyn., 16-21.
Olson, Les-Proctor's 125th St., 16-21.
Olson, Brothers-Poll's, Bridgeport, Conn., 16-21.
Olson, Fred and Willard-Maryland, Balto., 22-28.
O'Rourke and Burnett-Empire, Hoboken, N. J., 16-21.
Orpheus Comedy Four-Keith's, N. Y., 16-21, G. O. H., Pittsburgh, 23-28.
Oswald, Kathren-Shea's, Buffalo, 16-21.
Palmer and Randall-Keith's, Phila., 16-21.
Palmer and Robinson-G. O. H., Butte, Mont., 15-21.
Pamphla-Keith's, Boston, 16-21.
Parker's Dogs-Proctor's 125th St., 16-21.
Pantline, Princess-Crystal, Victor, Col., 16-21.
Pawley, Fred-Keith's, Prov., 16-21.
Pilot, Fred and Annie-Boston, 16-21.
Pewitt, C. O. H., Chgo., 16-22.
Philbrook and Reynolds-Keith's, Boston, 16-22.

Phroso-H. and S., N. Y., 16-21.
Picard Brothers-Trent, Trenton, N. J., 16-21.
Picolo Midgates-Arcade, Toledo, 16-21.
Pierce and Malzie-Proctor's, Albany, 16-21, H. and B., Bklyn., 23-28.
Pitter and Hartwell-Keith's, Cleveland, 16-21.
Poulton and Dooly-Columbia, Cincinnati, 16-21.
Preyst and Prevost-M. H., Boston, 16-21.
Quigley Brothers-Orph., Kansas City, 16-21.
Radford and Valentine-Mellu's, Hanover, Germany, 16-21.
Rae and Browche-Keith's, N. Y., 16-

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Wormwood's National Theatre

A tremendous success in Havana, Cuba. Broke all records of American shows that ever played the Island of Cuba. Four continuous weeks of success in the National Theatre, the Largest and Best Theatre on the Island.

READ WHAT THE MANAGER OF THE THEATRE SAYS OF THE SHOW:

Havana, Cuba, Jan. 6, 1905.

This is to certify that Prof. Wormwood's Trained Animals is the greatest show of its kind that ever played this house. It was booked for one week and we extended the engagement four weeks longer owing to the phenomenal success of the show. We recommend this show to any one desiring a first-class Clean Educational Entertainment.

ROMAN GATIEURE, Manager National Theatre.

Will return to the States in April. Managers wanting a good attraction write, all time open after April 15th. A Happy New Year to all my friends and managers in America.

Yours truly, V. P. WORMWOOD, National Theatre, Havana, Cuba.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Myles McCarthy and co. head the bill at the Olympic this week, with Gus Williams, Klein, Ott Brothers and Nickerson. Harry Strakoska, Marcellous Frank and Bob, Herbert Brooks, Kurtis, dogs, Eddie Mack, Sisters Sinclair, Simon and Gardner, Nicholson and Norton, Carrie Scott, O'Rourke and Burnett Trio, Nettle Fields, Rainmond and Good. Chicago Opera House: Mack McKinley, Edmund Day and co., Burton and Brooks, Josie Hewitt, Ferguson and Passmore, Leo Carillo, McKinnon and Reed, Hickey and Nelson, Pewitt, Tobin Sisters, Bell and Henry, A. K. Caldera, Mr. and Mrs. Ahearn, Blanche Sharp, Curtis and Cline. Haymarket: Haines, May Vidocy, the Huntings, Louise Brancey, Olie Young and Brother Hedrick and Prescott. Fern Melrose, Johnson and Johnson, the Madcaps, Girard and Gardner, Borani and Nevaro, Lottie West Symonds, Cliff Dean and co., Fred and May Vadeil, Merry Morton, Belknap Trio. Hyde and Behnman's Little Men and Women will stay another week, also Collina Bobe, Four Alvins, Matthews and Harris, Monroe, Mack and Lawrence, Van Fossen and Macaulay, La Vine-Chamaron Trio, Sisters Van Horn. Trocadero: Rice and Barton co. Folly: Weber's Parisian Widow Jack, May Howard and co. Items: Willy Zimmerman's imitations of great composers at the C. O. H. were thoroughly excellent. Lew Hawkins got numerous recalls and Williams and Tucker in Skippy's Finish got laughs and applause as usual. Creators was at the Auditorium two performances yesterday. Coler War remains at Coliseum another week.

O. L. COBURN.

BOSTON, MASS.—Keith's: Papiuta, who is a great favorite here, heads the bill. Others are Maggie Cline (first time in five years), Dolan and Lenbar, Bailey and Madison, Fitzgibbon-McCoy Trio, the Millman Trio, Walter C. Kelly, Goers and Nelson, Kimball and Donovan, Libby and Trayer, Gorman and West, Philbrook and Reynolds, Watson and Mills, Henri Robin, and biograph. R. G. Knowles' agency may label Papiuta as the stars at Music Hall. Others: Milly Capell, Grunath Sisters, Thorne and Carleton, Holcombe, Curtis and Webb, Prevost and Prevost, the Rolfees, and the vitagraph. Jules and Ella Garrison head the list at the Howard Athenaeum, but Juan Calcedo, the famous wire dancer, divides the honors with them. Jane Courtbope and co., Ziske and King, Jackson Family, Bush and Gordon, Manning and Drew, Julie Humes, Bradow and Wiley, Charles H. Duncan, Two Ashtons, Bryant and Saville, Lewis and Delmore, Kennedy and Kennedy, Mason and Lee, Frederick, and burlesque co. in New Deal are also here. W. B. Watson's Cozy Corner Girls at the Columbia this week have an olio including Root and Dorlon, Clausen Sisters, Dupre and Dupre, Belmont and O'Brien, Glette Sisters, and Adams. With the Utopians at the Lyceum are the Florence Troupe, Boston City Quartette, and others. The Trans-Atlantic Burlesquers are at the Palace. At Austin and Stone's are Spencer Chubbuck, William Washington, Alf Byron, Lorene Bayard, Lew Benedict, Mildred, Blackie, Bertie, Leslie, May Morris, Four Marshes, the Drews, Washington's Minstrel Girls, and Harry Powell. Items: A. Paul Keith sent some of the best cards from Keith's to Cambridge last week to entertain his Harvard friends at the annual vaudeville party at the Harvard Union. The departure of Ireland's Own Band, after its fortnight at Boston Music Hall, was followed by court proceedings, for Amy Whaley, known for some time past as Lillian O'Mara, went to court and got an injunction against the manager Horton Collier, so that he should not bill his wife at the concerts as the "Irish Thrush," a title which had been applied to Miss O'Mara. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre presents 16-21 George Evans, Wentworth's horses, Waterbury Brothers and Tenney, Frank Bush, Harry Dupont and co., Four Dunbars, Mr. and Mrs. Jimmy Barry, Jennie Yeamans, Brown and Nevaro, Carew and Hayes, Oweley and Randall, Hathaway and Walton. Chock, Add Hoyt, Arminta and Bunde, George Charles Leonard, Fletcher, Hubert De Veau, and Latina. The Vanity Fair Burlesquers were at the Century 8-14 to very satisfactory business. In the olio were Clemens Brothers, Lillian Held, Ward and Raymond, Imhoff, Conn and Corinne and Henry and Hood. Gay Masqueraders 15-21. Yale played to the usual good business week 8-14, presenting the following bill: Andrews and Feld, Davis and Davis, Brown Brothers, Chris Christopher, Violet McCov, and Frank Groh. The National is gaining in popularity daily. Week 8-14: Brown and Black, Monroe and Davis, William G. Rogers, Mark Fields, and the Albions. All pleased. D. KERRY CAMPBELL.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Pauline Hall, White and Stuart, Hayes and Youngson's Spook Minstrels, Cole and Johnson, Six Glinserettes, Kiehl, Ott Brothers and Nickerson, George W. Day, Wenona and band of Sioux Indians, and others scored 9-14. Week 16-21: Della Fox, the Zancigas, Sidman, Harris and co., Three Yocarsys, Bloom and Cooper, Rochey's ponies and dogs, Howard and North, and Nick and Niblo. The Star, in one of the mill districts has been converted into a billiard hall, and vaudeville has been discontinued.

ALBERT S. L. HEWES.

INDIANAPOLIS, IND.—Grand (Shafter Ziegler, mgr.): Dorothy Russell headed a good bill week 8-14 to capacity houses. Delmore and Lee scored heavily. Ryan and Richfield were popular, and others were Alice Lyndon Doll, Bellman and Moore, Nettle Fields Felix and Barry, and Harry Thomson. Wilona Shannon and co. 16—New Unique (R. B. Thorburn, mgr.): Week 8-14 the Bontons, Harry W. Lowe, Genevieve Galletta, Embley (Charles Zimmerman, mgr.): Rice and Barton's Gaiety co. week 8-14. Good bill; crowded houses. Vanity Fair 16. Items: Alice Lyndon Doll, the Indianapolis juvenile prima donna, who is the Grand this week, is receiving applause and flowers en masse from her friends here. Charles Barton, of the Rice and Barton co., is ill with pneumonia. His part is cleverly taken by Bert Baker. PEARL KIRKWOOD.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The bill drew big houses 9-14. Grace Cameron was the headliner. Others: Fred Niblo, Smith and Fuller, Empire Comedy Four, Piccolo Midgits, O'Brien and Havel, Murphy and Francis, the Gagnoux, and Four Rolases. Star (F. W. Stair, mgr.): The High Rollers played to capacity 9-14 and patrons were well pleased. Cracker Jacks 16-21.

STANLEY MCKOWN BROWN.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): An excellent bill 2-8, with Hermann the Great in the lead. Alfred A. Farland proved worthy the title of "The World's Greatest Banjoist." Lucia and Vlate gave a very good performance on the

wire. Alda Hemmi is a soprano of some merit, and rendered two or three classics excellently. Albertina Melich and her birds are the right in these line, but we have had much much line. Others were Dillon Brothers, Vernon, Ford Sisters, motion pictures, Casino (W. T. Wyatt, mgr.): This house shared in the splendid holiday business, and is striving for a continued reputation. Newcomers 2-8 were De Onzo, Deming and Onslow, and Harry and Harry.

DON W. CARLTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): That clever family, Sam, Kitty, Clara and Paul Morton, held the place of honor 9-14 and captured the houses. Mary Dupont and Malcolm Duncan in A Leap Year Leap, Walter Kelley, Millman Trio, Fitzgibbon-McCoy Trio, Carter and Blufford, Bailey and Madison, Orpheum Comedy Four, Libby and Trayer, Gorman and West, Kimball and Donovan, and Delasky were the other features of a strong bill. Large houses. 16-21: High Jinks, Sherman and De Forest, R. J. Jose, and others. West-minster (George H. Batcheller, mgr.): The Utopians in a very good entertainment 9-14 to the usual good houses. Brigadiers 16-21.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business continues large. Week 9-14 a pleasing bill. Gasch Sisters and Genaro and Bailey were headliners. Other good features were Rose Naynon's birds, Holcombe, Curtis and Webb, Reno and Richards, Fred Ward, Moran and Markey, and Cousins and Humphrey. Week 16-21: Ten Inch Troupe, Hines and Bemine, and the Mill-Stardale Quintette. Gaiety (Howard B. Nichols, mgr.): The Brigadiers 9-11 drew packed houses. Good performance. Edmond Hayes scored a hit. Al Reeves' co. 12-14. Trocadero 16-18. High Rollers 19-21.

GEORGE H. HERRICK.

HARTFORD, CONN.—Poll's (S. Z. Poll, prop.): Louis Kilby, mgr.: Again the packed houses week of 9. The transcendental eccentric wonders won the honors for original comedy bar acts, while Archie Boyd in his Cressy act scored. Ford and Gehrue were also much applauded. Others were Adair and Dahn, James Morris, Olson Brothers, and Lorine and Gaudy. Item: Mr. Poll has accepted plans for his new theatre, and the building is being contracted for. It will be a vaudeville house, and have a seating capacity of over 2,000. This will give Mr. Poll five vaudeville houses, and his Waterbury Theatre will be the legitimate. JANE MARLIN.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.): J. H. Docking, res. mgr.: The first appearance in this city of Joseph Yenick and his Magic Kettle drew crowds 9-14, and this clever novelty was highly enjoyed. Midgley and Carlisle were favorites. Others who made good were Rio Brothers, James Morris, Olson Brothers, and Lorine and Gaudy. Item: Mr. Poll has accepted plans for his new theatre, and the building is being contracted for. It will be a vaudeville house, and have a seating capacity of over 2,000. This will give Mr. Poll five vaudeville houses, and his Waterbury Theatre will be the legitimate. JANE MARLIN.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Bon Ton Burlesquers 9-14 to well deserved good patronage. Williams and Adams are at the head of the list. Fred Irwin's co. 16-21. London Belles 22-23. Freds, Grace Leon, and the Bon Ton Burlesquers. The Utopians, was compelled to close at Providence 8, on account of illness. John Jess, of the same co., is also on the sick list. The T. M. A. rendered much assistance to Manager Fred Irwin, of the Majestics in the case of JOHN R. WILSON, who was asphyxiated here. The body left here with relatives. WALTER C. SMITH.

SAN FRANCISCO, CAL.—Fischer's 2-9: El Dorado Sisters, J. W. Clifford, Le Barre, the Divine Dodson, Spillman and Irving, Oliver Ashton, Mozart Comedy Four, Juggling Campbells, Orpheum 2-9: The Four Bards and the Great Orpheum Road Show. Lyceum 2-9: Le Roy Bland, Four Aces, Damon, John English, Pettie and Matthews, Sisters La Belle, Arthur Maxwell, and Georgia Shouters. Successes 2-9: Successes Fan Fan, Four Gordons, Russell and O'Neil, Burton Bell Ringers, Eldridge and Sallie Randall. OSCAR SIDNEY FRANK.

OMAHA, NEB.—The bill at the Orpheum week 8 consists of Milo and Madison, Ford and Wilson, Irene Franklin, Mr. and Mrs. Mark Murphy in their latest comedy, The Coal Strike, Three Musical Kelttons, James H. Cullen and his band, and a Jack and a hearty reception and the house, as usual, was crowded. For week 15: Mason-Keeler co., Sam Elton, Augusta Glose, Robert Henry Hodges and co., Flo Adler, Werden and Gladish, and Josephine Walt.

DENVER, COL.—Orpheum: The Nelson Family drew packed houses week 2. The Nelson Family made a big hit. Others who scored were Mlle. La Tina, Clifford and Burke, Josselin Trio, Hallen and Fuller, Sam Elton, Musical Avalos, Week 9: Mary Shaw, Alcide Capitaine, Binas, Binas and Binas, Phyllis Allen, Texas Sisters, Foster and Bink, and Kline and Gibson. The Novelty and the Lyric are doing capacity business. MARY ALKIRE BELL.

CINCINNATI, O.—Lewis McCord and his clever co. repeated their success in Her Last Rehearsal at the Columbia 8-14. De Witt, Burns and Torrence were good. Other features were West and Van Sicien, Kurtis dogs, Simon and Paris, Sallie and Barbaretto, Lawson and Nauman, and Herbert Brooks. The World Beaters were at the People's, where they played to the usual good business.

H. A. SUTTON.

WASHINGTON, D. C.—Manager P. B. Chase celebrates this week, 16-21, his sixth anniversary as a successful manager here. The bill: Rice and Prevost, Harry Gilloft, Barrows, Lancaster and co., Hoch, Elton and co., Kaufmann Troupe, Castle Square Quartette, and Von Kamp. The Blue Ribbon Girls are at Korman's Lyceum 16-21. In the olio are Ward and Bradburn, Lew Palmer, Le Roy and Le Vanion, and others. The Knickerbockers 23.

JOHN T. WARDE.

NEWARK, N. J.—Proctor's: Another excellent bill drew capacity houses 9-14. Corse Payton and co. in Lend Me Five Shillings, Eight Vassar Girls, Ten Inch Troupe, Edwin Krough and co., Ardelle and Bayard, Ray Cox, Wood and Ray, and the motion pictures. Waldmann's: The Thoroughbreds drew excellent houses 9-14. Bohemians 16-21.

FREDERIC T. MARSH.

ST. LOUIS, MO.—At the Columbia 16-22 are James J. Morton, McMahon's Minstrel Maids, Raymond and Caverly, Roscoe and Simms, Josephine Ainsley, Melrose Troupe, Carter and Waters, and the kindromore. Business has been good. The Standard 16-21 has its season's best bill, Relilly and Woods co., and a big olio. No more popular comedians to town than P. B.

J. A. NORTON.

TOLEDO, O.—At the Arcade the Henri French co. pleased the patrons immensely week 8-14. On the bill were Murphy and Francis, Valler, a strong man; Klein and Clifton, Bush and Gordon, Pierce and Marie, the Navajo Girls, and Henri French. Business good. The Empire had the Big City Sports. Patronage was well up to the average.

C. M. EDSON.

CLEVELAND, O.—Keith's Prospect (L. M. Elrick, mgr.): The Fadedettes Orchestra heads the following bill 16-21: Hill and Sylvain, Walter L. Main's elephants, Frank Koonan and co., Jack, Rafael, Blockson and Burns, George W. Day, and Potter and Hartwell. Star: City Sports 16-21.

WILLIAM CRASTON.

BUFFALO, N. Y.—Shea's week 9: Emmett, Corigan and co., Paul Spandol, Nichols Sisters, George Davis, Howard Brothers, A. O. Duncan, Three Jacksons, Watson, Huchina and Edwards. The Rents-Santley co., one of the best burlesque cos. that has appeared at the Lafayette this season, played large audiences week 9.

P. T. O'CONNOR.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): The Morning Glories gave a bright performance 8 to a large and satisfied audience. Tiger Lilies 15-21. CLAUDE L. N. NORRIE.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.): J. Fred Lees, res. mgr.: The bill offered week 9-14 was quite good. Maud Elliott Lewis and co. in A Strike at the Factory scored a big hit. The sketch tells a story which is especially appropriate to this city at the present time. The act is the best that Manager Haynes has presented this season. Henriette De Seris, living statuary, and the D'Esmondones were well received. Attendance good. Week 16-21: Sydney Grant, Mattie Keene and co., Lillian Le Roy, Carson Brothers, Wagner Sisters, Carney and Flynn, Three Madcaps, and Dawson and Whitfield. Sheedy's (D. R. Buington, mgr.): Week 16-21: Albertia and Wulfkin, the Taylors, Musical Reeds, Lillian Keeley, and McHale and Howard. Item: Sheedy's Bljou will open 30 for the season with vaudeville.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, prop.): J. D. Criddle, res. mgr.: People here are beginning to get used to the steady stream of popularity which runs through the Poll regime. For week 9-14 the electrograph is showing the Connecticut militia at the Mandamus maneuvers, and there are also Vinella's horses, Fred Bond and co., Messenger Boys' Trio, Lucy Clarke, Zebadie, Charles Ernest, and Barry and Belle. Item: special announcement is made of the engagement of Marion Barney (last Summer's successful leading woman of the stock co.) at this house 16-21. Crowded houses are assured, for Miss Barney's hit was emphatic and genuine.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Business continued large 9-14, and the following bill was liberally applauded: Mlle. Sousa and Harry Sloan, Ma-Dell and Corbly, John Gelsler, Van Leer and co., and the Miller Trio. Thomas R. Miller. For 16-21: Henry and Young, Millership Sisters, McCloud and Melville, Sam Boydell, Harry D'Esta, and Thomas R. Miller. Item: Manager Mozart announces that by the success of the Family Theatre, he has decided to capitolize to the new vaudeville theatre here, to be finished this Summer. The present house is too small.

LAWRENCE, MASS.—Colonial (Weber and Rush, mgrs.): Barry T. O'Connell, res. mgr.: Week 9-14: Gardner and Maddern, Bradow and Prouty, Barry and Halvers, Charles W. Littlefield, William H. Wirtman, Milder, Bawa and Powell's Majestics. Good business and bill. Casto (Al. Haynes, mgr.): Thomas J. Cash, res. mgr.: Week 9-14: Brown, Harris and Brown, McGrath Brothers, John and Carrie Mack, Major Doyle, Kelly and Adams, Paul Stephens, Pauline Moran, and biograph. Attendance good.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: Large audiences week 9-14. Bill included the Fadedettes' Orchestra, Wilton Brothers, Maddox and Prouty, Barry and Halvers, Charles W. Littlefield, William H. Wirtman, Milder, Bawa and Powell's Majestics. Good business and bill. Casto (Al. Haynes, mgr.): Thomas J. Cash, res. mgr.: Week 9-14: Brown, Harris and Brown, McGrath Brothers, John and Carrie Mack, Major Doyle, Kelly and Adams, Paul Stephens, Pauline Moran, and biograph. Attendance good.

PORTLAND, ORE.—Star: Raymond Teal, Clipper Quartette, Dashing Doyle, De Mose and De Mose, Daisy Vernon, Hall and Davis, Robert Ellis, Baker: New York Comedy Four, Welsh and Maitland, Three Americans, Three Astons, Jennette Marshall, John W. Wood. Arcade: Dalten and Lewis, the Pattersons, Shoverwork, Fragman and Corbly, Musical Grand, Cocher's dogs, Morgan and Chester, Hugh McCormick, Holmes and Dean, St. Clair and Carlyle, Cook and Oakes, Alf Bonner. The business of these 10-cent houses is immense.

SPRINGFIELD, MASS.—At Poll's week 9 Fanny Rice and Charles F. Semmon moved the big hits. Others were Hal Godfrey and co., Jack T. McWaters and Tyson, Ziska and King, and Blissett and Scott. Florence J. Bateman, who has been treasurer of Poll's since it opened, and for two years previous held the position at the Grand, has resigned on account of ill health. She is succeeded by Alice Elkins, who was ticket artist at the food fair. The Nelson has the Trans-Atlantic Burlesquers 9-11. Morgan and Hoyt's Moving Pictures 13, 14.

HOBOKEN, N. J.—Empire Theatre (A. M. Buchanan, prop.): A very strong bill played to crowded houses 9-14. De Mose and De Mose headed the bill and made a hit. Mr. and Mrs. Perkins Fisher, Faust Trio, Ruth Shea and her choir transformation, Dorothy Kenton, Leroy and Woodford, Laredo and Blake, Williams and Williams also scored. Week 16-22: Pazar and Leroy, Leroy and Clayton, Charles Kenna, Booker and Corbly, Musical Kleist, Brothers-Bright, Aman and Hartley, O'Rourke and Burnette Trio.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): Week 9-14: Woodford's animals, Musical Kleist, Aerial Shaws, Dick Cooley Trio, Charles Gardner, Children, Amann and Hartley, and Tom Gillean. Usual big business. Week 16-21: Smedley Sketch Club, Mazuz and Mazet, Gavin and Platt, Carr and Yule. Sheedy's (M. R. Sheedy, mgr.): Week 9-14: Fleming and De Lora, Paul Frander, Al. Bryon, Anger and Handel, McHale and Howard, and the Taylors. Good business.

LONDON, CAN.—London Theatre (W. C. Fleming, mgr.): The Johnsons, Morgan and Crope, Marie de Rossett, Lawrence Crane, Princess Chingquilla and Newell, the De Muths, Juggling Mathews, and the San 14 make up a fine bill. Good business. Week 16-21: James and Davis the San Marcos, the Carrays, Walter Brown and Elise Sisters, Iva Donette, Romalo and Gerome, Gounley Brothers, Grant Jansen and co., Shanty Town Trio.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Week 9 business and performance satisfactory. Mr. and Mrs. Farnose were especially fine. Pat Rooney and Marion Bent made good. Kennedy and Quatrell, Mitchell and Maroon, Daniel Harrington, Hines and Remington, and Loris and Altina scored. For week 16: Paul Conchas, Three Keatons, Picard Brothers, Frank Whitman, Roattino and Stevens, Mr. and Mrs. Allison, Hugh Doherty.

MINNEAPOLIS, MINN.—One of the best bills yet presented at the Orpheum opened 8, headed by Eight Colini Clarions. Others were Mason and Keeler, Campbell and Johnson, John and Bertha Gleason, and Houllhan, Frank and Little Bob, James F. McDonald, 16. Sumner's Japanese, Pearl Seeley, Williams and Gordon, Dill and Ward, Joseph McCauley, and Three Nambas.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 9: Sonakar Brothers, Eva M. Barker, Sharkey and co., George Kaine, Cavanaugh and Hamilton, Webster and co., and the Miller Trio. To fair business. Boston Theatre (F. J. Lanevin, mgr.): Rennie and Smith, Burt Howe, Ozart and Arthur, Thelma, Pitt Hancock, Celest Beverly, Carter and Onn. Item: Opening of Boston Theatre (formerly Lyceum) under new management to S. R. O.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Fine bill week 9, including Sherman and De Forrest, Paul Barnes, Hill and Whitaker, Lavender and Thomson, Valveno Brothers, Mills and Morris, and Trask and Gladden, to capacity. Week 16: Sumner's Japanese, Pearl Seeley, Williams and Gordon, Dill and Ward, Joseph McCauley, and Three Nambas.

NASHVILLE, TENN.—Grand (Mrs. T. J. Boyle, mgr.): The Butlers, hypnotists, 2-14, fair business. Mrs. Boyle has completed arrangements for entering this house in the Western Vaudeville Association, and announces for 16-21: Hayes and Healy, Armstrong and Holly, Polk and Kolla, Four Juggling Martins, Sallor and Barboratto, Esmeralda Sisters, Lawrence Crane, and the kindromore.

DETROIT, MICH.—Temple Theatre bill week 8-14 numbers Ross and Fenton in a burlesque of

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! SKETCHES for Vaudeville Work Generally have one or two on hand. M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

Cleopatra, Mouliere Sisters, Kelly and Violette, Delmore Sisters, Herbert's dogs, Monroe, Mack and Lawrence, Cliff Gordon, Four Rianos, and Louis Guyman, a little Detroit boy, in a singing and dancing act.

PEORIA, ILL.—Main Street (E. P. Churchhill, mgr.): Week 8-15: Rowenna, Peter J. Smith, Lester and Maurer, Cano Portello, Humes and Lewis, Walter Beemer, Tremendous crowds. Excellent bill. West (C. F. Barton, mgr.): Doing well, with fine crowds. Jacobs (A. F. Jacobs, prop.): Excellent business week 9-16. Bill fair.

LOUISVILLE, KY.—The Buckingham had Kelly and Woods co. 8-14, which drew excellent patronage. The World Beaters 15.—The bill at Hopkins em- braced Lew Sully, St. John and Le Fevre, Armstrong and Holly, Charlotte Ravencroft, Baby Owen, Marlon Zouaves, and Staley and Birbeck. Large business.

MONTREAL, CAN.—Theatre Francais (J. B. Sparrow Amusement Co. mgr.): Burlesquers 9-14 are not up to the average, and were handicapped on Monday by the illness of Jeanette Dupre. West and Williams were good. Broadway Burlesquers 16-21.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Milton and Dolly Nobles, The Days of '49, Snyder and Buckley, Lowande, Wilson and co., Don and Thompson, Williams and Dermody, Sheren and Walsh, and Tony Haskell are filling the theatre with well pleased audiences 9-14.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co. mgrs.): Bill 9-14: Taylor and Fairman, Pauline Leumont, Marjorie Barrett, Reeves, O. P. Hall, Bill and patronage good. Item: Mr. Taylor, of Taylor and Fairman, is a Springfield boy and met many of his old friends here.

WILMINGTON, DEL.—Garlick (William L. Duckstadter, mgr.): Jewell's Manikins, Routina and Stevens, the Lovitts, Mr. and Mrs. Jimmy Harry, James Richmond, Glenroy, Richards, and Manning Sisters 9-14: fair business.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Frank G. Mack, local mgr.: Week 9: Toledo and Price, Caroline Richings, Carr and Yule, May Belfort, Wood and Berry, Robinson and Grant, Charles H. Duncan, Willis and Hassa.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 9-14: George Wilson, Hoch, Elton and co., Mazuz and Mazet, Sully Family, Gavin and Platt, Lillian Shaw, and the Eldreds. Fair bill to good attendances.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): A fair bill and business 9-15. The features are: John T. Kelly and co., Le Roy and Riel, the Great Theatres, Howard's ponies and dogs, Mildred Grover, George E. Austin, and the Tanakas.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Vaudeville bill for week ending 16 included George Ober and co., Bryant and Saville, Zarrow Troupe, Mr. and Mrs. Harry Buckley, Ed Mullen and Eugene Tessler.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Bohemians 5-7: excellent business; good co. Harry Bryant's co. 9-11: fair bill; big business. Sam Devere's co. 12-14. Bowery Burlesquers 16-18. Majestics 19-21.

SALEM, MASS.—Mechanics' Hall (J. E. Moore, mgr.): The following are pleasing good houses week 9-14: Juan Calcedo, Howard and Flaud, Wren and Gardner, Doherty's poodles, and Margaret Scott.

PATERSON, N. J.—Bljon (J. H. Rowley, mgr.): Cherry Blossoms 9-14 to good houses. Co. capable, John Perry, the Comedy Four, Mortimer and Hume made an acceptable olio. Thoroughbreds 16-21.

READING, PA.—Blion (Undergraff and Brownell, mgrs.): Robie's Knickerbockers 5-7. Performance and houses good. Sam Devere's co. 9-11. Performance good; houses large.

(Continued from page 7.)

er Allen; S. R. O. nightly; best of satisfaction
Labadie's Faust 9.

ness. William H. Crane 14. Marriage of Kitty 16.
Bertha Galland 19. Walker Whiteside 20. Buster
Brown 21.—GRAND OPERA HOUSE (Charles A.
Feinler, mgr.): Factory Girl 5-7; good business. Why

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Under Southern Skies 6; splendid performance; good business. Miscellaneous 16.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): Selman, Paige and Foley co. In Othello 7; small house; pleased.

WISCONSIN

CANADA.
QUEBEC, QUE.—AUDITORIUM THEATRE (A.
J. Small, prop.; J. E. Turton, mgr.): Caseneuve Stock
co. in Michael Strogoff 2-4; good and well pleased
audiences.

WYOMING

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mngs.): Selman, Pudge and Foley co. in Othello 7; small house; pleased.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Fortune Teller 7; full house; splendid performance.

CANADA.

PETROLIA, ONT.—ORILLIA OPERA HOUSE (Thompson and Robbins, mgrs.): Fortune Teller 5; pleased capacity. U. T. O. 11. From Rags to Riches Feb. 23.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Under Southern Skies 6; splendid performance; good business. Missourians 16.

PETROLIA, ONT.—VICTORIA OPERA HOUSE

ONT.—ORILLIA

BRANTFORD, ONT.—**STRATFORD OPERA HOUSE** (F. C. Johnson, mgr.): Fortune Teller 7; full house; splendid performance.

HOLIDAY ECHOES.

Helen Grantley gave the members of Her Lord and Master company a pleasant surprise at Fort Worth by having a Christmas tree for them in her private car. There were refreshments for every one, and dainty refreshments were served.

The members of the McFadden's Flats company had the use of a baggage car en route to Kansas City. In this was erected a Christmas tree, and a sideboard and luncheon were put aboard before Omaha was left. All the way to Kansas City they enjoyed their Christmas cheer. The tree was set in the car, and presents from the members for one another, and from the management for all, were hung on it.

The Billy Clifford company exchanged gifts and had a frolic on the train en route to St. Louis, but of course had no tree.

The Glittering Gloria company held a feast in the apartments of Dorothy Morton after the play Christmas Eve. The management sent on a basket of wine, and Miss Morton and the manager, E. W. Trust, furnished a bountiful repast. A small tree was erected, and on it were various gifts from the company members to one another. Fred Conger, husband of Miss Morton, gave her a very handsome set of furs and a seal coat, and the company gave her a diamond-set watch pendant. To Mr. Trust, from the company, went a fine Gladstone bag, fitted with toilet articles.

The members of A Texas Steer company gave Manager J. I. Devlin a gold watch, chain and Masonic emblem, and Henry Emery, its proprietor, a diamond stud. The company was in Chicago for its tree.

The Fortune Hunters held a celebration in Pittsburgh.

The Morning Glories gave Manager Bernard a diamond stud. Manager Lehman, of the Orpheum in Kansas City, received a very fine tankard and set of steins, including one with a music box, from his employees. To every member of his staff, some forty in all, Mr. Lehman gave gold cuff buttons. Assistant Manager Winch received an opera hat and gloves from the house employees and a silk umbrella from the ushers. He presented cigars to the house people. The stage hands gave Stage Manager Schiberg a ring and he gave them ties.

Manager O. D. Woodward, of the Willis Wood and Auditorium, in Kansas City, gave scarf pins, ties, brushes and various other articles to his large force, and from them he and Mrs. Woodward were fairly overwhelmed with remembrances. Hudson and Judah gave all married men turkeys and celery and other articles to the single men. A general exchange of gifts took place at the Gillis Theatre among the house people.

A jolly Christmas tree was given at the Maxwell House, in Nashville, Tenn., to the members of the company which supported the Elinore Sisters in Mrs. Delaney of Newport. May Nix, Gladys Russell and Harry Burnham conceived the idea and worked hard, managing to surprise the other members of the company. The Elinore Sisters presented every feminine member of the company with handsome gold jeweled brooches, and the male members with equally handsome scarf pins. The company in return presented them with several pretty and expensive gifts, and when they reached their dressing-rooms they were surprised to find them elaborately decorated and furnished with a large plate mirror, the gift of the company. M. E. Raymond, the owner, was given a gold jeweled match box, and Manager M. Gunkel was similarly remembered. Elmer Jerome received three handsome rings. A grab-bag was brought out, and each member of the company had one grab. Several young women secured boxes of cigars, while the male contingent were singularly unfortunate, several receiving nicely dressed dolls.

At the Hopkins Grand Opera House in Memphis a jolly New Year's party was given midnight of Dec. 31 by the following: A. B. Morris, Joseph Demsky, R. E. Gleason, David Rosenthal, Tom Breder, Albert Jones, Jr., Ben W. Lewis, Henry Haack, Charles H. Toler, Joe Rosenthal, Will Wilkie, Robert Gleason, George Knapp, William Jossey, Arthur Mackley, George Fox, William P. Haddock, Richard Cochrane, Harry Bilger, E. V. Whitely, Charles Bouton, Frank Bronson, Lucille Spinney, Isabelle Bowman, Florence Lovelace, and Nera Rosa.

The members of The Shepherd King company last week presented Wright Lorimer, the star, with a magnificent silver loving cup. Every one of the 187 people was a contributor for the purchase of this fine testimonial of regard and respect.

Manager John E. Williams, of the Opera House in Oshkosh, Wis., remembered his employees kindly on Christmas day and they reciprocated heartily by presenting him with a silk umbrella, with an artistic handle of real elk horn with solid silver mountings. According to his annual custom he acted as host Christmas night at an elaborate banquet served the employees at the Majestic Café. The guests were the stage hands, the members of the Arion Orchestra, who play for the Opera House attractions, and the other employees of the house. About thirty of them partook of the Christmas feast.

Christmas was a memorable day with the members of the Dr. Jekyll and Mr. Hyde company. Their manager, L. E. Pond, gave them an elaborate dinner after the performance in Toledo, Ohio, Saturday night, at which various Christmas souvenirs were exchanged and a general spirit of good will was engendered. The members of the company presented Mr. Pond with a very handsome alligator skin suit case.

The "Way Down East" company, of which Edward M. Simmonds, son of the once well-known dramatic agent, Morris Simmonds, is manager, had a pleasant time at Sunbury, Pa., Saturday night, Dec. 31. The local manager of the theatre, Mr. Parker, gave the company a banquet in the large hall of the theatre, and it is said to have been a most enjoyable affair. Dancings were indulged in until the new year began. A pleasing feature of the evening was the presentation to Edward Simmonds by the company of a handsome set of silver toilet articles.

Manager Wilson, of the Dockstader Minstrels, was called back on the stage by Mr. Dockstader just before the curtain was rung up, to settle some dispute, when he was presented with a handsome chest of silver ware of one hundred pieces, all engraved. The whole thing was in a rosewood case, with a large silver plate engraved: "Presented to Mr. and Mrs. Charles D. Wilson by the members of the Dockstader Minstrels, Denver, Col., Jan. 1, 1905."

At Denver, Col., on New Year's Day, Charles D. Wilson, manager of Dockstader's Minstrels, was presented by the members of the company with a solid silver dinner service. Mr. Wilson reciprocated with a banquet that was thoroughly enjoyed.

The members of Relly and Woods' company had a Christmas tree at the Lawrence Hotel, Washington, D. C. The members of the company exchanged Christmas gifts and had a pleasant time. Pat Relly received two handsome steins and a copy of "The Secret of the Star." Miss Florence, a gold watch; the Misses Lyle, diamond lockets and pins; Orin and Fern, two handsome pieces of statuary; Misses Swinburn and Adams, diamonds; Keeler and Watson, diamonds and watches; Gordon Sisters, diamond earrings, pins, ring and diamond lockets; Horton, Shaw, Quinn and Carroll, jewelry; Mr. Fenton, a handsome merschaum pipe.

A Race for Life company gave a fine signed testimonial to Sullivan, Harris and Woods the last of the year. It is the clever work of Edward Hurdy, stage carpenter of the company.

MATTERS OF FACT.

Vivian Prescott is to be featured next season under the management of a well known theatrical firm in a new comedy drama being written for her by Herbert Hall Winslow, in which she will have every opportunity to display her versatility. In all probability the title will be The Dairy Maid. An excellent



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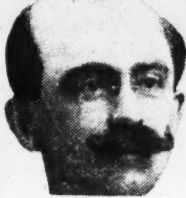
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production will be made. The time is nearly all booked, and the cast will number twenty-six people. Miss Prescott was formerly featured by B. C. Whitney in several of his road productions.

There were fourteen attractions leaving Chicago Saturday, Jan. 7, and Richard Guthmann, of the Guthmann Transfer Company, who transferred the baggage and scenery of all of the fourteen companies, said he hauled fifty-eight loads and 800 pieces of baggage. The companies included Cecilia Loftus, Fantasia, Cingalee, Otis Skinnor, Seminae, and the Girl, Heart of Maryland, Pals, Howard Hall, and several burlesque organizations.

A heavy man is wanted to join the Phelan Stock company. Applicants should communicate at once with Manager Ralph A. Ward at Fall River, Mass.

The plays of the late Robert Griffin Morris, which include long plays and a number of curtain raisers and several promising new plays, are offered to managers for road or stock production by William Paley, 40 West Twenty-eighth Street. Mr. Morris, who was a prolific writer, has supplied every style of play.

Commencing Jan. 10, Manager Harry Davis has open time at the Avenue Theatre, Pittsburgh, Pa., for the high class combination of the best road and touring companies with special paper can also secure time here.

A scenic studio, fully equipped, including building, is offered for sale by "Scenic Studio," 86 Locust Street, Chicago, Ill.

Good time in February is still open at the Grand Opera House, Reading, Pa., and can be secured through Manager N. Appell, or Stair and Elevator.

A four-act comedy drama requiring but a small cast and maintaining a good heart interest is offered for production by "Dramatist," Box 2, 131 West Forty-second Street.

Sunday nights in January and February, profitable dates, at the Grand, Muskegon, Mich., are open to good attractions.

The Kaphan Theatrical Syndicate opened Carmen Nov. 31, and after three performances closed the company. They brought the company back to New York and are making changes which they feel will bring the attraction up to their expectations. The company will open on Thursday, Jan. 19, Cornelia Dean, the Carmen, owning the property, by the press and public, has been asked to retain her position as leading woman.

D. B. Lewis reports good business everywhere for his Dr. Jekyll and Mr. Hyde company. Elwyn Strong, formerly known as Arthur Davidge, is winning fresh laurels in the dual role. Gertrude Ramsdell has replaced Clarence Becker as Sybil. New members of the company are Josephine Thrasher, Charles C. Pollock, and Edward A. Youe. It is worthy of note that all the members of the company are now Eagles.

E. A. Parks, who for the past twenty years has been the successful manager of the Park Opera House at Louisiana, Mo., has recently resigned. This was made necessary by the rapid growth of the music business in which he was also engaged, and which now demands his entire time and attention. His legion of friends wish him unbounded success. Michael Dallet, formerly manager of the People's Theatre of Trenton, N. J., will succeed Mr. Parks as manager of the Park Opera House and will make extensive improvements. The best attractions need not fear including Louisiana in their bookings.

Ada Boshelle, who is playing Mrs. Woffington in Pretty Peggy, the Pacific Coast, has made a distinct hit in the part and has everywhere received the strongest commendation for her work in the character. Her character comedy work is indorsed as effective and enjoyable, and her reception has been gratifying.

The Tyler Amusement Company's Hooligan's Troubles company now includes Fred J. Lewis, Frank Burkhardt, Jack West, John Loveridge, Jr., Walter Lindsey, J. A. Bradley, James Doyle, Martin Boyd, Earnest C. Lamb, Franklin C. Wallace, Martha W. Chapin, Burd Bartram, Rosalie Berry, Claude D'Naire, Jessie Wallace, and Mae Frankel Hall. Charles A. White will manage the company until called by Ringling Brothers for the tenting season.

Harry A. Truax has been engaged by W. Warren De Witt for his stock company in Baltimore and is meeting with much success as a stock actor, having temporarily deserted musical comedies.

Teresa A. Dale, leading woman of Lewis' Fable Roman company, celebrated her twenty-sixth birthday Jan. 1 at Houston, Tex. She was presented with a handsome gold mounted fountain pen by the members of the company.

M. P. Woody and Margaret Leslie, who were playing leads with Mr. Wilson, That's All, and Hunting for Hawkins, have severed their connections with that company.

Harry Gordon, manager of Gordon and Bennett, with offices at 1358 Broadway, sailed for Europe on the 9th inst., where negotiations are pending for the European rights to the production of The Holy City and A Royal Slave. Henry Blackaller has been made the personal representative of the firm and assumed entire charge of the business on Jan. 6. The company will send out ten companies, opening late in July. Garvine Gilman has been engaged as general stage director for the firm's productions. A new scenic studio is being built in Springfield, Ill.

Bob and Eva McGinley have had great success through the last year touring in their old Western territory. Lizette Hoskins has made a big hit in her ragtime specialties and illustrated songs. The McGinleys will take their annual vacation next July at their summer home at Itasca Mineral Springs, near Grand Rapids, Minn.

E. W. Wiggins has purchased the Dorris Opera House, Phoenix, Ariz. He will begin making improvements to the house immediately. In connection with Charles F. Berger, the present lessee and manager, it is their intention to make it one of the finest houses in the West.

The New Bellinger Opera House at Batavia, N. Y., will reopen on Jan. 18 with De Mille's The Misadventures. Batavia has been without amusements for nearly a year and the prospects for business never looked better.

A musical comedy in three acts, said to contain a good and tangible part, is offered for sale by "Comedy," care this office. E. G. Hinchbaugh is about to present Richard Moncrief and a carefully selected company in Moncrief and Pythias, and The King's Rival. Mr. Moncrief has

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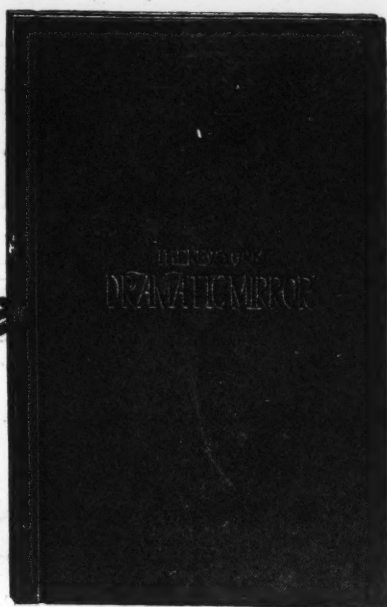
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